House & Garden

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Annual Building Number

January · 1923
Condé Nast Publisher
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In a Bathroom Five Feet Square.

Standard Sanitary Mfg. Co.

Pittsburgh

CIRCULATING

Acknowledged the BEST:

BISHOPRIC stands for and is acknowledged the best Stucco and Stucco and Plaster Base on the market. The leading architects recommend BISHOPRIC, the most prominent builders and contractors use BISHOPRIC.

Bishopric Stucco and Bishopric Base

provide an ideal interior and exterior wall for all time and clime

Beautiful - Durable - Economical

Bishopric Stucco

Tensil strength tests 1,150 lbs. per square inch, insuring lasting durability.

GUARANTEED
Water-proof
Non-Shrinkable
Fire-proof

Bishopric Base

Damp-proof
Fire-proof
Vermin-proof
Sound-deadening
Insulating

HOMES THAT OWNERS ARE ALWAYS PROUD OF

Stucco has always been recognized as the most beautiful finish for a home. There is a charm about BISHOPRIC Stucco that is not found in any other material.

BISHOPRIC Stucco is furnished in many beautiful combinations of color—Alba White, Shell Pink, Sienna Buff, Ivoril Cream, Granistone Gray, French Gray, or any special color one may desire.

BISHOPRIC Stucco blends with shrubbery and woodland; it gives to the house a richness and dignity that makes for lasting pride of possession.

THE ECONOMIC WORTH OF BISHOPRIC STUCCO OVER BISHOPRIC BASE

possessing such insulating qualities cannot be over estimated. It repels cold in winter, thereby making the home more comfortable and effecting a saving in fuel. It repels the heat of summer and makes the home cooler.

Strength, endurance, artistic merit and economy of upkeep are written indelibly upon the walls inside and outside of homes built of BISHOPRIC, in addition to having a greater sale or rent value in increasing ratio as the years pass by.

Let us tell how beautiful houses are built of BISHOPRIC Stucco Walls, and of the fall-curtain of asphalt mastic that eliminates dampness and noise—the dovetail lock that holds the Stucco in a vise grip for generations—all at a saving of original building, and future upkeep cost. Write for "Bishopric For All Time and Clime". We will gladly send this beautifully illustrated booklet to you upon request.

(*Sold by Dealers Everywhere*)

THE BISHOPRIC MANUFACTURING COMPANY

618 Este Avenue, Cincinnati, Ohio

Factories: **Cincinnati, Ohio, and Ottawa, Canada** - - - - - - - ***New York City Office:*** **2848 Grand Central Terminal**

WALL PAPER adds so much and costs so little

WITH the rich beauty of WALL PAPER, the modern woman creates, in her dining room, the feeling of luxury and fine taste her hospitality implies.

From such WALL PAPERS as this season shows, the home gains material value as well as beauty and lasting charm. Effects are easily possible today with WALL PAPER, which yesterday only extravagance dreamt of enjoying.

Yet WALL PAPER nowadays is so reasonably priced that even slender means can readily afford the finest of this art's creations.

Visit any Guildsman's showroom now and see what wonderful beauty a little money, spent for WALL PAPER, buys today! The emblem pictured here identifies all Guild members.

$1000.00 for a Slogan!

Can you coin a phrase that will convincingly convey the importance of WALL PAPER in the life and well-being of the American people?

For the best slogan for WALL PAPER, $1,000 in cash prizes will be paid.

First prize, $500.00
Second prize, $100.00
20 prizes of $20.00 each

Get out your pencil! Somewhere in the English language is a concise combination of words that will become the slogan of the wall paper industry.

In case of two or more contestants submitting the winning slogan, full award will be made to all winners.

Mail your suggestions before April 15th to Publicity Director, Suite 1819, 461 Eighth Avenue, New York City.

Published for WALL PAPER MANUFACTURERS' ASSOCIATION *of the United States*
Headquarters: Suite 1819—461 Eighth Avenue, New York City

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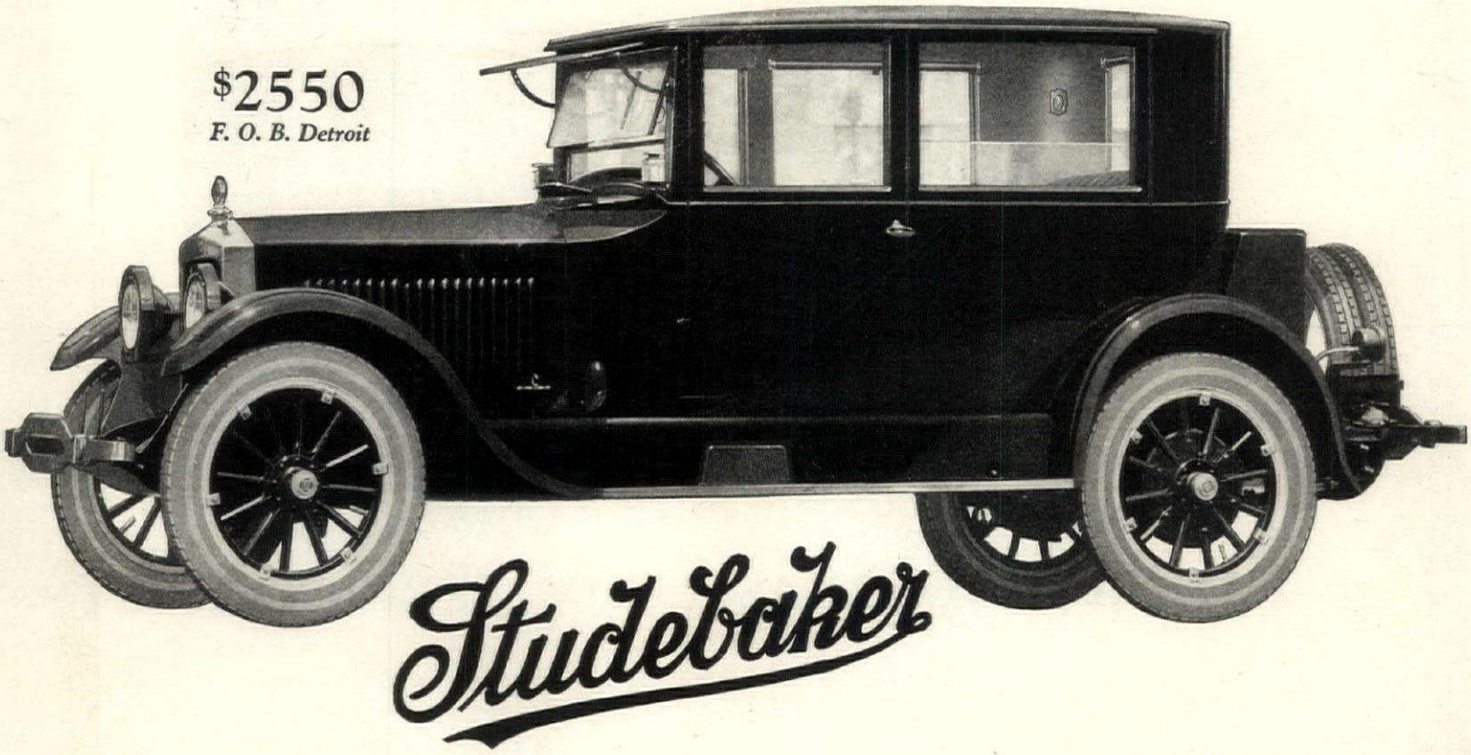
ANNOUNCING

The NEW Big-Six Coupe [5-Passenger]



Beautiful in design, thoroughly modern, mechanically right! This briefly describes the new Studebaker Big-Six Five-Passenger Coupe.

Mounted upon a chassis which is appreciated everywhere for its dependability, its fine performance is assured.

The body is substantially built to give years of satisfactory service. It is enriched by handsome upholstery of a velvety brown velour. Equipment is complete—there is nothing more to buy.

The full-width rear seat accommodates three adults in fullest comfort. The auxiliary seat beside the driver is in reality a cushioned armchair and will be found restful, even in long distance travel.

Included in the equipment are such features as: handsome, nickel-plated bumpers, front and rear; automatic windshield wiper; heater; rear-view mirror; ornamental radiator cap and motometer, and a commodious trunk mounted at the rear. The radiator shell is nickel-plated.

The Big-Six Five-Passenger Coupe measures up to the highest standards of automobile manufacture, yet it sells for only $2550—about half, perhaps, what you would have to pay for a car of comparable quality.

The price is made possible because Studebaker manufactures and markets three distinct models—all sixes—with a single overhead and because of the virtual elimination of middlemen's profits. There is no reason to pay more.

The name Studebaker insures lasting satisfaction!

Bumpers, front and rear. Rear-view mirror. Motometer with ornamental radiator cap. Combination stop and tail light. Flower vase. Special all-wood steering wheel. New type spark and throttle control. Aluminum running board pads with rubber inserts. Automatic windshield wiper. Heater. Interior opalescent corner lights. Courtesy light on the driver's side to illuminate the roadway in passing other cars at night. Glare-proof visor glass. Automatic window regulators. Ventilator in cowl. Thief-proof transmission lock.

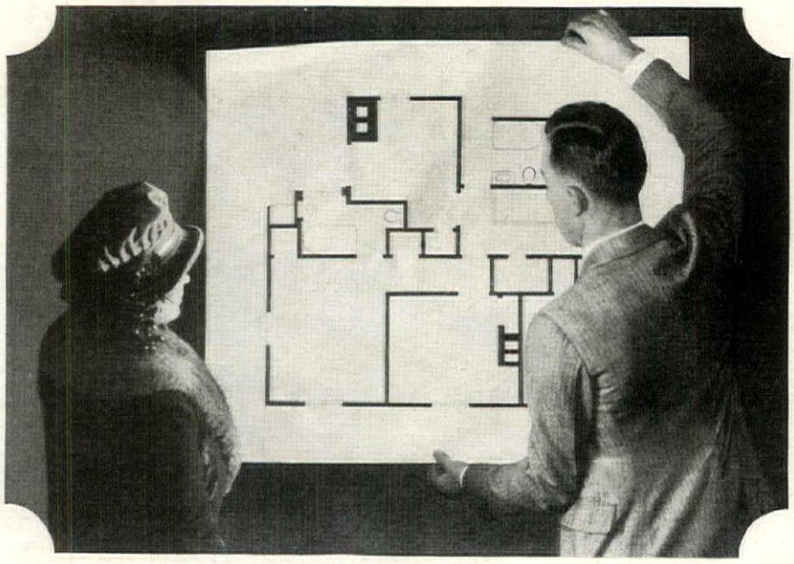
MODELS AND PRICES—*f. o. b. factories*

LIGHT-SIX *5-Pass., 112" W. B., 40 H. P.*		SPECIAL-SIX *5-Pass., 119" W. B., 50 H. P.*		BIG-SIX *7-Pass., 126" W. B., 60 H. P.*	
Touring	$ 975	Touring	$1275	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1250	Speedster (4-Pass.)	1835
Coupe-Roadster (2-Pass.)	1225	Roadster (4-Pass.)	1275	Coupe (4-Pass.)	2400
Sedan	1550	Coupe (4-Pass.)	1875	Coupe (5-Pass.)	2550
		Sedan	2050	Sedan	2750

Non-Skid Cord Tires, Front and Rear, Standard Equipment

THE STUDEBAKER CORPORATION OF AMERICA, *South Bend, Indiana*

THIS IS A STUDEBAKER YEAR



THE BATHROOM AS A COMMERCIAL ASSET

THE man whose business it is to sell or rent houses has an immense respect for bathrooms. He knows that an attractive modern bathroom is an asset and a shabby, antiquated one a liability.

He also knows that the psychological effectiveness of a well appointed bathroom in bringing about a readier and more profitable sale is apt to be far greater than the "replacement value" of the bathroom would explain.

* * *

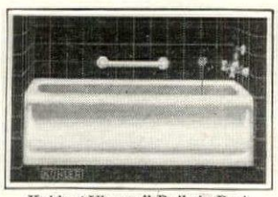
Is there a suggestion here for the man who is dissatisfied with his bathroom but who, because he hopes before long to buy or build a new home, hesitates to put more money into the old?

Many a man in this situation will boldly remodel his bathroom, confident in the knowledge that he is making a commercially sound investment, as well as an investment in health and happiness for every member of his family.

* * *

Ask your plumbing dealer what it will cost to remodel your bathroom with Kohler Enameled Plumbing Ware or to install the extra bathroom that so many homes need. The cost will almost certainly be less than you anticipated.

By asking for Kohler Ware you will be sure of your ground with respect to quality. The admirable Kohler enamel and the taste and fitness of Kohler designs are the accepted measure of excellence in their field.



Kohler "Viceroy" Built-in Bath
Recess Pattern

Every piece of Kohler Enameled Plumbing Ware is exclusively distinguished for (1) the beautiful, snowy whiteness of its durable enamel (2) the uniformity of this whiteness in every fixture (3) the name "Kohler" in dainty blue letters inconspicuously but permanently fused into the enamel for your protection

KOHLER OF KOHLER

Kohler Co., *Founded 1873*, Kohler, Wisconsin · *Shipping Point*, Sheboygan, Wisconsin

BRANCHES IN PRINCIPAL CITIES

MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.

Announcement to Prospective Home Builders:

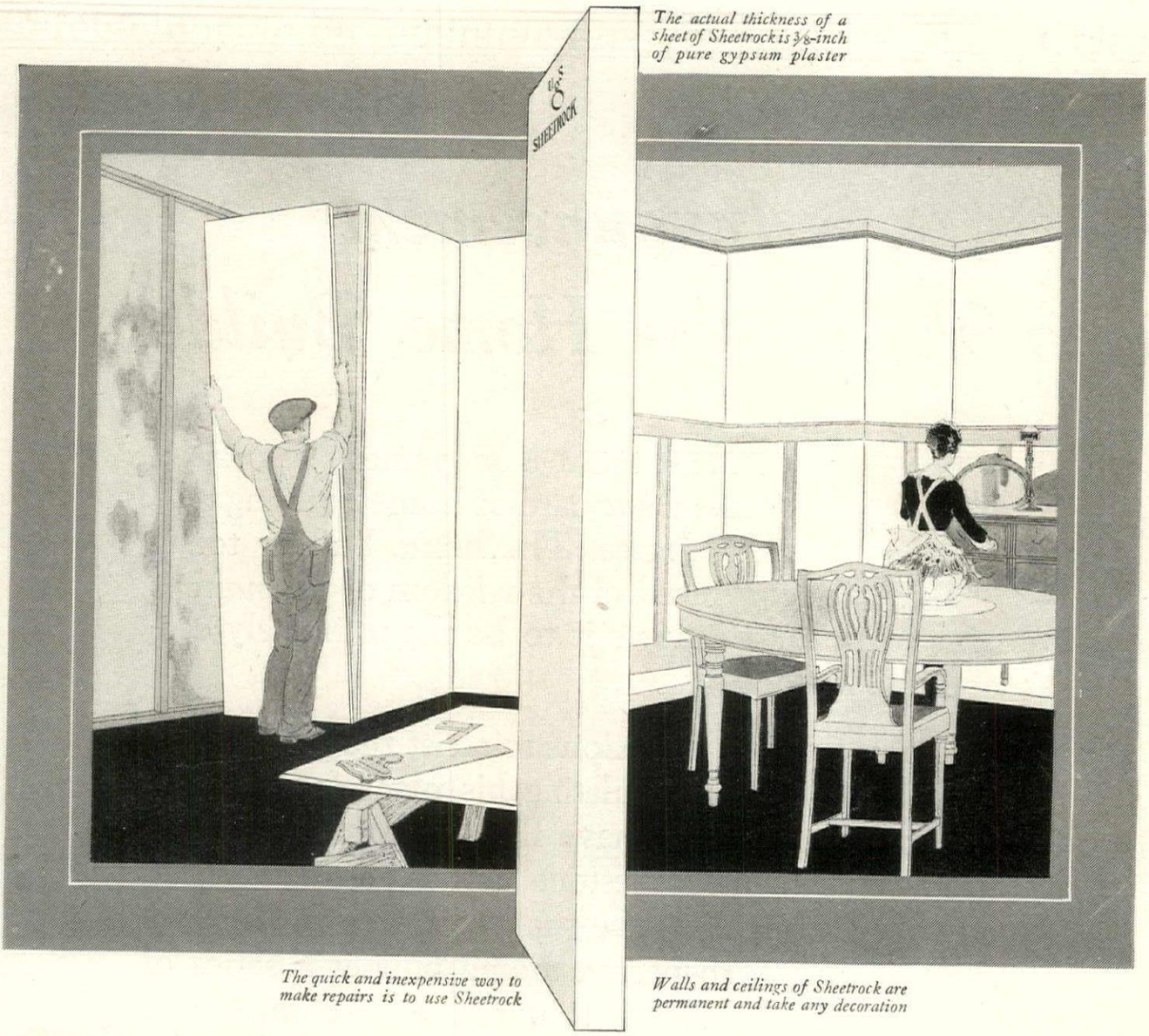
THE BETTER HOMES movement has raised the general standard of home building to a marked degree. The home builder today is convinced of the wisdom of *permanent* construction; he knows it to be the ultimately economical method.

This Association is anxious to assist the prospective home builder in formulating his plans for a *better home*. Heretofore we have illustrated in our advertisements Indiana Limestone homes costing $25,000 and up. During 1923 we shall go a step further: we shall give the prospective home builder a series of designs of Indiana Limestone houses of comparative simplicity and interesting originality, which may be built at surprisingly *low cost*.

If you contemplate building a home, you may, we believe, receive many valuable suggestions by following our advertisements commencing with the February issue of this publication.

Indiana Limestone Quarrymen's Association
Box 782 · Bedford, Indiana

INDIANA LIMESTONE
THE NATION'S BUILDING STONE



The actual thickness of a sheet of Sheetrock is 3/8-inch of pure gypsum plaster

The quick and inexpensive way to make repairs is to use Sheetrock

Walls and ceilings of Sheetrock are permanent and take any decoration

It's Just the Thing for Repairs

Do you know that Sheetrock, the ***fireproof*** wallboard, can be put up over old plaster, giving you new, smooth-surfaced, permanent walls and ceilings? It is widely used in just that way.

All the carpenter has to do is remove the molding, put up furring strips, and nail the broad, ceiling-high sheets of Sheetrock directly to the strips. It takes and holds nails perfectly.

You decorate then, with wallpaper, paint or panels, and the job is done, easily, quickly, cleanly, and at surprisingly low cost.

Sheetrock is made from gypsum, and gypsum is a rock. It is factory cast and processed so that it nails and saws like lumber. Being rock, it is ***fireproof, non-warping*** and ***permanent.***

Your dealer in lumber or in builders' supplies can supply you with any quantity of Sheetrock. Our free booklet, "Walls of Worth," illustrates its many economical uses. Write to us, at Chicago, for a copy and a sample of Sheetrock.

UNITED STATES GYPSUM COMPANY, *General Offices:* 209 West Monroe Street, Chicago
World's Largest Producers of Gypsum Products
Sheetrock is approved by The Underwriters' Laboratories, Inc.

SHEETROCK

Reg. U. S. Pat. Off.

The *FIREPROOF* WALLBOARD

What Genuine Mahogany Woodwork means in your home

CHEERFULNESS, hospitality, the appearance of luxury and refinement, all lend themselves easily to the rooms in which Genuine Mahogany is used for interior woodwork.

Mahogany marks the difference between "home" and a house built to live in.

Mahogany costs little, if any, more than other less beautiful cabinet woods. It improves with age. It is easy to care for. It adds a permanent value to the house in which it is used.

Bear these facts in mind when you build your new home, or improve your old one.

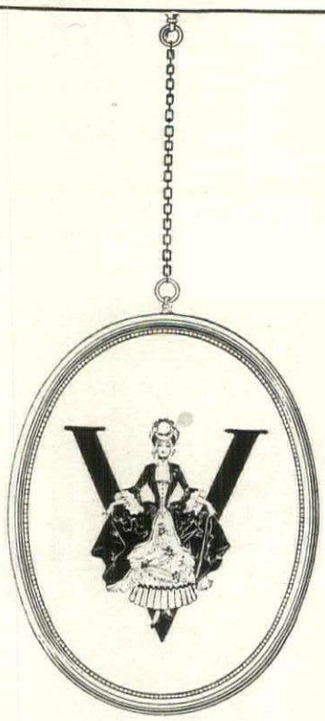
Then write to the Mahogany Association, Inc., and we will gladly tell you *how easy it is to get* Genuine Mahogany, and *how little it really costs.*

We should also like to send you our folder, "The Home Beautiful", which tells about interior woodwork, also our interesting historical furniture folders, "Chippendale", "Sheraton", and "Colonial". These will be sent free upon request.

MAHOGANY ASSOCIATION, Inc.
(St. James Building)
1133 BROADWAY, NEW YORK CITY

after all—there's nothing like

MAHOGANY



VOGUE'S
THIRTIETH ANNIVERSARY NUMBER

JANUARY 1, 1923

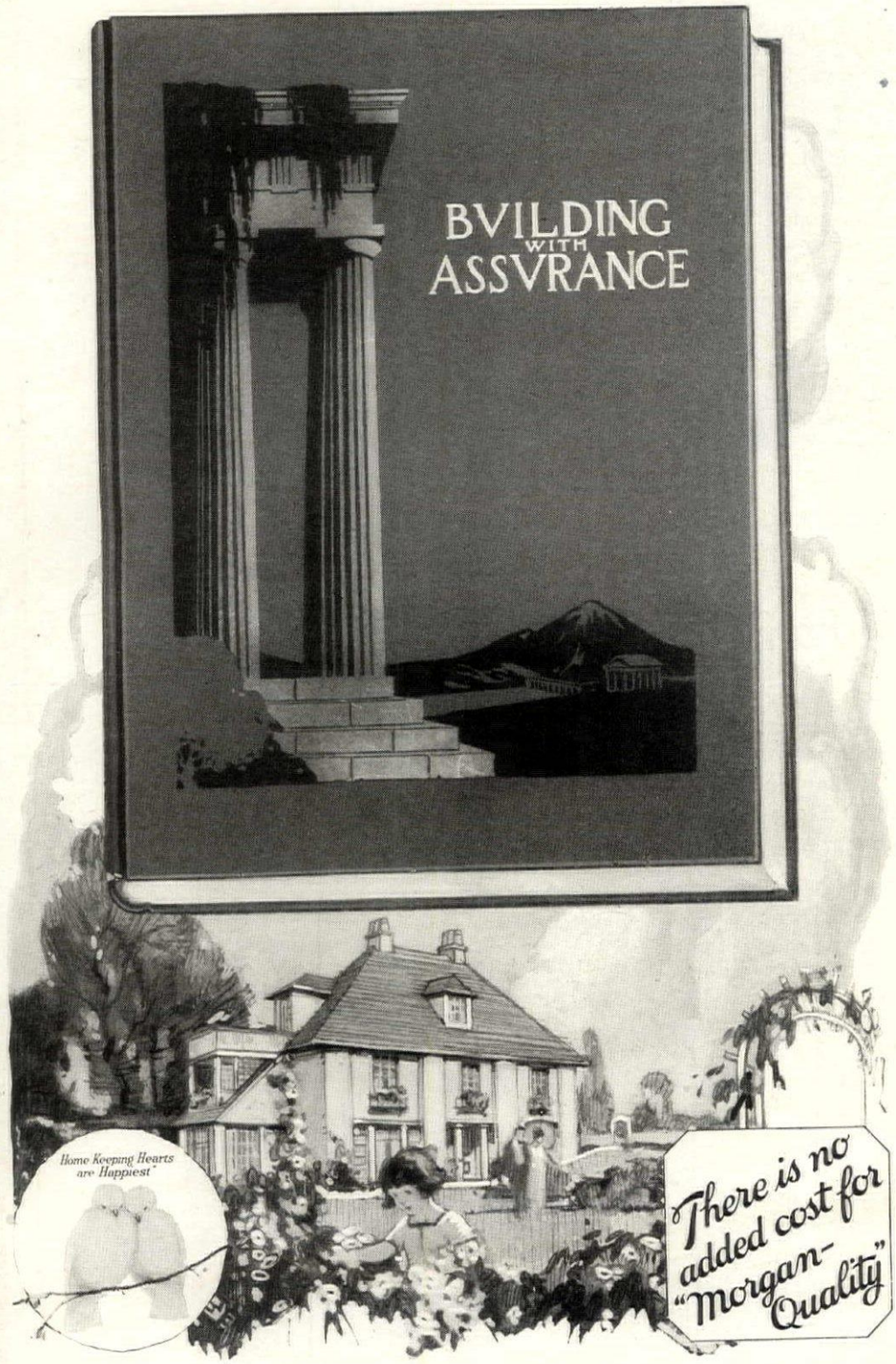
VOGUE was founded in late December, 1892. In the thirty years of its existence, the magazine has attained a position and prosperity unique among periodicals. Its name has become a household word among American women, and through its widely circulated editions, printed in several languages, Vogue today is familiarly known among women throughout the civilized world. Within its chosen field, Vogue's authority is unchallenged, its influence is unrivalled. In these past thirty years, its forecasts have invariably been confirmed by usage.

We are planning to recognize this extraordinary achievement by publishing a Thirtieth Anniversary Number of Vogue — an issue which will contrast mightily with the flimsy thirty-six-page Vogue of thirty years ago — one which will be worthy of the event it commemorates.

Vogue for January 1, 1923, will be the most striking issue of a fashion magazine ever published in any country.

Condé Nast

GET THE SECRET OF BETTER BUILDING



"BE SURE you are right—then go ahead." Every home builder should have this motto constantly before him. For nowhere is caution more needed.

"But what is right?" you ask, "And how is one to know?" Morgan shows you the way through "Building With Assurance," the great 408-page Master Book, pronounced by thousands of architects, contractors, builders and home owners "the most complete and comprehensive book of its kind ever printed."

"BUILDING WITH ASSURANCE"

THE MASTER BOOK

Building a home, whether the first or not, is always a serious problem. A lot of your money and years of comfort and happiness rest upon your judgment. Once the last nail and board and brick are in place the die is cast. You cannot discard it like a piece of old furniture. You cannot tear down and rebuild without great sacrifice. You must live in it. How important it is then for the happiness of all concerned to "be sure you are right" at the beginning.

Read the Contents

First, there are many colored illustrations of bungalows, cottages and dwellings, etc., with floor plans to aid you in selecting a type of architecture.

Then comes page after page of interiors. These include halls and stairways, beautiful dining rooms, living rooms, dainty bedrooms, cozy breakfast nooks, etc.

In addition "Building With Assurance" contains almost priceless advice by authorities of prominence on such subjects as interior decoration and floor coverings, modern plumbing, paints and finishes, home heating, hardware that harmonizes, landscape gardening, etc. It is probably the most comprehensive book of its kind ever published.

Mail the Coupon

We wish this wonderful book, "Building With Assurance," to go only to those who are seriously interested in home building, or home improvement. So we have prepared a prospectus—in which the Master Book is very fully described. Actual pages are reproduced, the contents given, etc. We will gladly send it to any person who mails us the coupon.

MORGAN WOODWORK ORGANIZATION

COUPON

Address Nearest Office. Dept. A-1
Morgan Sash & Door Co., Chicago, Ill.
Morgan Millwork Co., Baltimore, Md.
Morgan Co., Oshkosh, Wis.
Gentlemen:

I am a home lover, so please send me, at once, copy of your beautiful Prospectus which describes "Building With Assurance."

Name .....

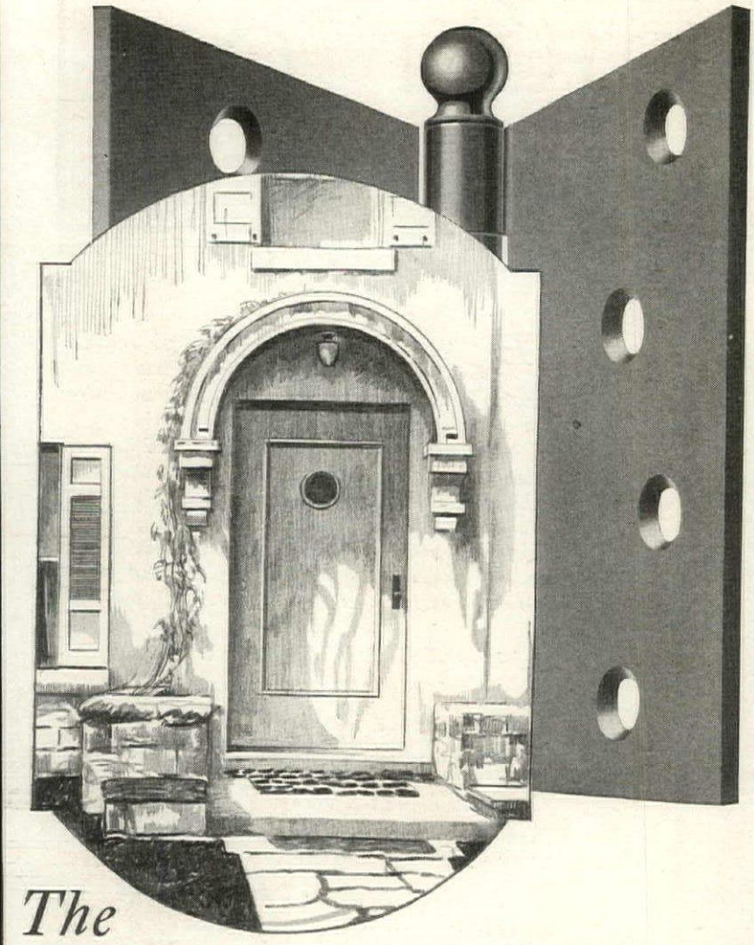
Address .....

Town .....State .....

132

"MORGAN-QUALITY"

STANDARDIZED WOODWORK



The Personality of the Doorway

NO part of a home expresses individuality as does its doorway. On its threshold is offered the cheery welcome that tells of delightful hospitality to be found within the house. Easily, silently and smoothly, the massive door swings open—and when the visitor steps within, like a shadow it glides back into place.

This smooth motion, this silence, is not accidental. It is the result of forethought and care in designing the door and selecting those vitally important details that make doors possible—the hinges.

To every one interested in the building of a home or the possession of one, we offer a little book, "Suggestions for the Home Builder." Many important details in the planning of a home are discussed in this booklet. With it we will send a companion booklet illustrating and describing attractive garage doors made possible by the use of the McKinney Garage Door Sets. Before building a garage look through this booklet for new ideas in garage door installation. Write to us for these booklets.

McKINNEY MANUFACTURING CO., PITTSBURGH
Western Office, Wrigley Building, Chicago Export Representation

McKINNEY
Hinges and Butts and Hardware

Garage hardware, door hangers and track, door bolts and latches, shelf brackets, window and screen hardware, steel door mats and wrought specialties.

BUILDING
The time of trying problems

Furnishing isn't so hard. Almost anyone can buy a chair that is at least comfortable to sit in. And if, later, you don't like it, you can buy another without a great twinge of conscience.

But building mistakes have to be lived with all your life. They're a constant reproach to you for your lack of technical knowledge and down-to-the-minute information. And—how they cost!

House & Garden's Information Service *has* the technical knowledge and down-to-the-minute information of experts at its command. It's happy to serve you. It makes no charge. Just ask us about

Walls and roofing materials and construction.

Comfortable, healthful and economical heating.

The most satisfactory systems for getting hot water at any time.

Electrical wiring and the best number of outlets.

The best type of refrigerators, and their placing.

Up-to-date equipment of the laundry.

Interior finishes for the walls—whether paint, paper or panels.

Ranges, cabinets and closets for the kitchen.

We are never too busy to supply suggestions, addresses and prices that may save you hundreds of dollars and add greatly to the comfort of your new home. Write to the

HOUSE & GARDEN
Information Service
19 West 44th St. New York City

Why Architects, Contractors and Dealers Recommend

Andersen FRAMES

1. Immediate delivery—no expensive delays waiting for special custom made frames.
2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
4. 7 parts instead of 57. No small parts to be lost or broken.
5. A frame up in ten minutes. No sorting, measuring or refitting. Pockets and pulleys in place.
6. Accuracy gives smooth-running windows, yet excludes all weather.
7. Modern machinery, methods and specialization lowers cost at factory; quickness of assembly saves you time, labor and money on the job.
8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.

What Do You Know About Window Frames?

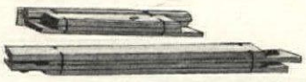
WINDOW frames are to a house what a stomach is to a man—he doesn't realize that he has one until it gets out of order.

Do you know that there is a firm that makes nothing but window frames—has so standardized their production that 121 different sizes of frames can be made from only 11 stock sizes?

America's Genuine White Pine is used in Andersen Window Frames.

The ordinary window frame has to be made to order and comes in 57 parts while the Andersen Frame comes in two bundles of only 7 units, complete with pockets and pulleys, and other refinements all ready to put up.

With the use of no tool but the ordinary hammer any carpenter can put up an Andersen Frame in less than ten minutes. Because the parts are accurately made, no further tinkering or truing is necessary. And all of the exposed parts of Andersen Frames are made of Genuine White Pine—the wood which will not warp, crack, shrink or rot out.



Each Andersen Frame is shipped complete in only two bundles.

Because the Andersen Lumber Company makes nothing else, it has reduced the making of frames to a science.

A complete frame up in ten minutes.

Insist upon Andersen Standard Frames because—you get greater economy, the satisfaction of smooth-running yet snug-fitting windows, longer life and the assurance of prompt deliveries.

You can obtain the complete story of Andersen Frame economies and advantages by writing direct to us. Please tell whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

Andersen Lumber Company

Dept. N-1 **Bayport, Minnesota**

(Formerly South Stillwater)

Andersen FRAMES

"Bluebird"

Flat Extending

CURTAIN RODS

An Air of Luxury—is easily gained if you hang your curtains and draperies on "Bluebird" Curtain Rods. "Bluebirds" are beautifully finished in rustless Satin Gold or White Enamel. Strengthening ribs prevent sagging and give extreme durability. So efficient and simple they save curtain wear and are economical.

Single, double, and triple styles for all windows and draperies — easily put up. Ask your dealer.

H. L. JUDD CO., NEW YORK

Makers of Home Accessories for Over 50 Years

Mc Gibbon & Co.

Established Over Half a Century

Pleasingly New and Different

DOLLY MADISON BEDSPREADS impart to any decorative scheme a finishing touch that is superb. The charm, the winsome crinkle that predominates throughout remains unaffected by washing and folding.

DOLLY MADISON BEDSPREADS need never be ironed, and they wear retaining their attractive appearance indefinitely. They can be had in plain Cream, also in a delightful color combination of Cream and Blue, and Cream and Rose.

Size 72 x 99.....$12.50 each
Size 90 x 100.....$15.00 each

Catalogue No. 62 sent on request

1 and 3 West 37th Street New York

AT FIFTH AVENUE

Mc Gibbon for Satisfaction

Bring the Outdoors indoors

OUTSIDE—the green of the lawn and the trees—the white, crimson and gold of the garden and the blue of the sky.

Inside—the rug, the pictures, the upholstery and tapestry repeat the charm of the open. Even the pedestals echo the design of the statuary outside. Beauty is undivided, one harmonious whole, and health-giving sunshine plays over all.

Broad French windows of clear *American Window Glass* alone make this possible. Truly, it is bringing the outdoors indoors and marks the irresistible trend of the times towards more and yet *more* windows. It is the trend of civilization.

American Window Glass is a notable refinement at no extra cost. In evenness, uniformity and freedom from imperfections it excels and leaves no other choice.

Clear vision, strength and beauty is assured if you insist that our trade mark appear on every box of window glass which goes into your windows and doors.

AMERICAN WINDOW GLASS CO. PITTSBURG, PA. U.S.A.

AMERICAN WINDOW GLASS CO.

GENERAL OFFICES: PITTSBURGH, PA. BRANCHES IN PRINCIPAL CITIES

Upstairs and Down—

the *finish* in your home adds the final touch that either brings a joy that only satisfied home owners can appreciate—or disappointment—

MARTIN'S 100% PURE

Varnishes and Enamels

assure the home owner of a lasting brilliance and lustre and wearing qualities that mean so much in the years to come.

In the manufacture of Martin products, the utmost care is practiced and only materials of the highest quality are used. Our organization has attained its enviable reputation and home owner confidence because of honest manufacturing methods. No adulterants or substitutes whatever are used in the manufacture of any of the Martin Varnish Products.

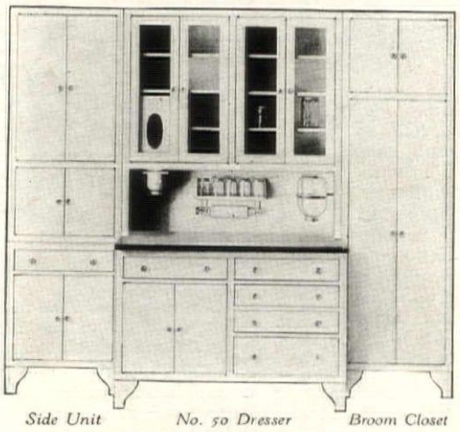
Martin Varnish Company

Pioneers of 100% Pure Varnishes

Chicago, Ill.

The WHITE HOUSE Line

SECTIONAL UNIT STEEL DRESSERS



Side Unit No. 50 Dresser Broom Closet

Fills a space of 8' 6½" in width

This combination of White House Units is as desirable from the standpoint of beauty as from that of utility. The construction is entirely of steel; the finish is white enamel, baked on; the compartments pest-proof, odorless and roomy; the doors and drawers will not stick and cannot warp.

Your satisfaction with WHITE HOUSE kitchen and pantry equipment will prove as enduring as the construction and beauty of the thing itself.

Send for Catalog.

JANES & KIRKLAND

Established 1840

133 West 44th Street New York

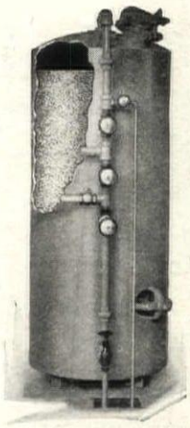
MADE OF STEEL - THEY CAN'T GET IN

You Can Enjoy Soft Water

from every faucet in your house

NO matter how hard, how unsatisfactory your present water supply is, a Permutit Water Softener will give you a steady flow of delightful, soft water from every faucet in your house for about 5 cents per day. It is entirely automatic, with nothing to get out of order. No chemicals are used and it operates on regular city pressure without any additional pumps or motors.

Permutit material possesses the wonderful property of abstracting all hardness from water that is passed through it. From time to time it is regenerated by adding common cooking salt, and that is absolutely all the operating expense there is. You just dump some salt into the softener and let the water run through it into the sewer for a few minutes. No salt is carried into your house lines and the Permutit is made absolutely as fresh as new.



The softener is in your basement and takes but a few minutes' time once a week to maintain.

Thousands are in daily use everywhere —hundreds of doctors have Permutit in their homes.

Ask for our free booklet, "Soft Water in Every Home."

The Permutit Company

440 Fourth Ave., New York

When Their Beauty Is Gone

Wilted flowers, sweepings, broken crockery, rags, tin cans and garbage are all quickly and easily disposed of in homes that are Kernerator-equipped. They are dropped into the hopper door in the chimney flue and fall into the brick incinerator below. No operating cost, for the refuse, itself, is the only fuel required. Non-combustibles are removed with the garbage can. No excuse for the accumulation of inflammable refuse in the basement.

Ask your architect or write for the interesting, illustrated Kernerator booklet

KERNER INCINERATOR COMPANY

1051 Chestnut Street Milwaukee, Wis.

KERNERATOR

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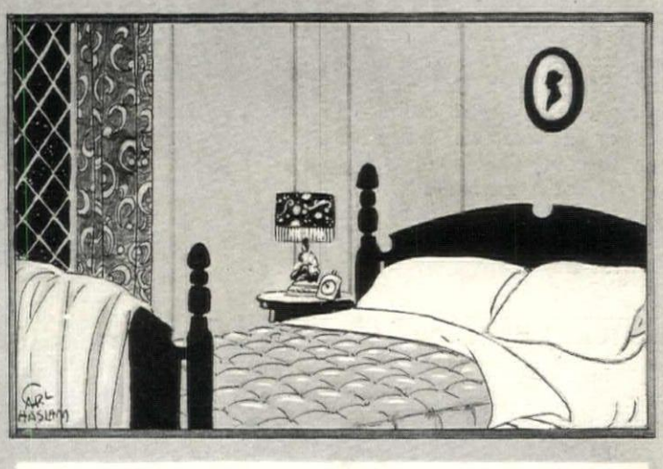

Good Housekeepers Should Know—

MILLIONS of our Protectors are used in American homes.

No bed can be considered sanitary without a Protector, as the sheet is not sufficient to protect the mattress.

These Protectors are made of the best quality of material, and their elasticity produces a soothing and restful feeling.

Wash them as often as you wish, they remain smooth and soft. Made in all sizes to fit any bed or crib.

We were the originators of MATTRESS PROTECTORS. Back of them stands the reputation of thirty-one years continued manufacturing.

MATTRESS PROTECTOR EXCELSIOR TRADE MARK WASHABLE

When purchasing, ask for the EXCELSIOR QUILTING CO.'S MATTRESS PROTECTORS. Our trade-mark is sewed in the corner of each PROTECTOR.

The EXCELSIOR QUILTING Co.

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The Crowning Glory of Stucco Homes

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THERE is no other finish like Bay State. It stands alone in the dual service it offers to all homes of cement and stucco.

The beauty of Bay State alone would make it the favorite finish. But this master coating does more than make a home distinctive. It makes it waterproof.

For Bay State sinks into every pore and crevice, and seals the walls it covers against dampness. The hardest rain cannot beat through a Bay State coated house.

On new homes, Bay State changes the drab, uneven color of cement or stucco to a pure, rich white or to a beautiful tint. On old homes, Bay State brings back the newness of youth. This finish lasts for years. Always ask for Bay State by name.

Bay State Brick and Cement Coating offers you a choice of white or a complete range of colors. Let us send you samples of your favorite tint. And Booklet No. 4 shows many homes that have been made distinctively beautiful with Bay State.

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in your home are not equalled by any other single type of window on the market, and will add a touch of beauty, comfort and convenience that will distinguish yours from any other home.

LUNKEN advantages are many—

Double hung simplicity. Factory assembly as a guarantee of quality. Any partial shading arrangement. Any degree of ventilation from a mere crack top and bottom to the full 100% opening. Disappearing sash which does not extend into the room, nor stand out in the wind, nor interfere with screens. Rewirable, double sliding rust-proof metal frame, copper-bronze cloth fly screens cover the full opening and disappear at a touch into the window pocket. Window cleaning on both sides of the sash from inside the room without interfering with or damage to screening, and without resort to special hardware or operating directions. Zero tight when closed due to efficient copper weather-stripping—easy operation—perfect silence. Delivered from factory complete, glazed, fitted, hung, screened, weather-stripped, tested and guaranteed ready to set in the wall. Investigate the many advantages of Lunken Windows before planning new buildings. Grant us the privilege of sending complete and detailed information. Write to-day.

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Lunken Windows Installed in Residence, Mr. Weise, Bridgeville, Pa.

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"Home Kraft" and **"Draughtsman"** each contain Bungalows and Two Stories. **"Plan Kraft"** Two Stories. **"Kozy Homes"** Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00

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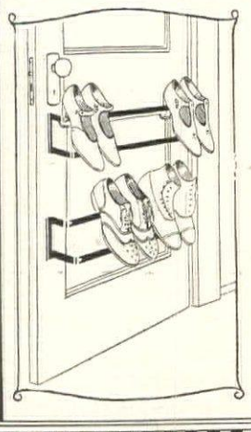

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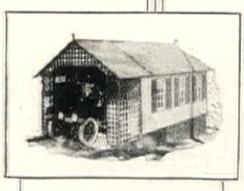
"Standing six years—no repairs needed"



THE question is often raised: Are portable houses practical? Will they last? Here is a definite proof that they will.

From all parts of the country we have received grateful letters of highest commendation of Hodgson Houses. Exposed to the severest tests of Northern winters. Built on a rocky eminence of the bleak Labrador coast or perched upon a windswept sand dune, these houses are standing to-day as securely as the day they were erected.

Hodgson Houses are made from red cedar backed with heavy fiber lining. This makes a strong, durable and absolutely weather-proof building requiring no repairs for years.

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Neat and attractive in appearance, with good lines, Hodgson Houses are always comfortable and cozy.

Send for catalog G. It gives complete information and shows many beautiful Hodgson Houses and cottages (actual photographs). Also portable garages, playhouses, poultry-houses, etc. Write to-day.

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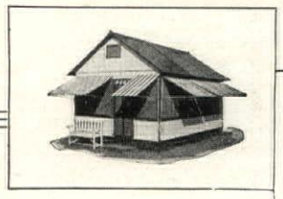

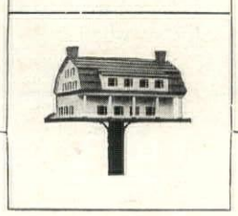

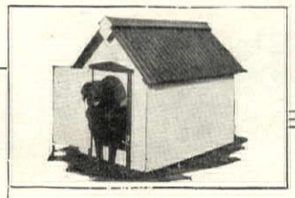

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or soot can get through windows equipped with

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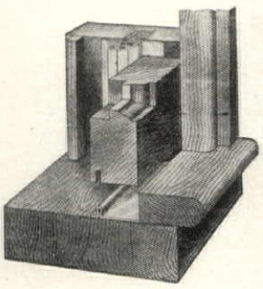
There is probably a local representative in your district, or nearby. He will be glad to furnish estimates for complete installation without obligation to you, or you can write direct to



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Without odor or muss, all waste is destroyed by the Ranz. Dump in all the wet or dry garbage, rubbish, etc. All combustibles are quickly reduced to sterile ashes and non-combustibles thoroughly dried and sterilized. Nothing can produce clogging and the Ranz sterilizes itself with each burning.

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The Ranz is easy to install and operate. Place it in the basement or outdoors. Takes up little space and looks well anywhere.

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All four windows at the left—for example—were draped on the Kirsch triple rod, such as pictured.

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—and our free book on window treatment ideas—are making tasteful window drapings a National habit.
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Gives practical information as to materials, rods, color schemes, etc. Get it to plan your drapes—free on request.

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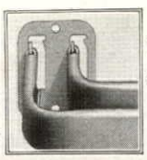
Triple Kirsch Rod, used for securing effects pictured above.



Double Kirsch Bracket and end of rod.

Showing how rod is attached to bracket by tilting

Remember to ask for Kirsch
The Original Flat Curtain Rod

Residence of Thomas A. Whittle *Rochester, N. Y.*

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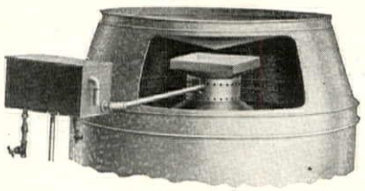
Two of the most vital features of Kelsey Health Heat are fresh air and moisture. When your home is properly supplied with both, you will have taken a long step toward insuring the health and comfort of your household.

The fresh out-door air is drawn into the tubes of the Kelsey Warm Air Generator, quickly heated to a proper temperature, supplied with the necessary moisture by the automatic humidifier, and circulated through every room in the house. The exhausted air is drawn off through vents at the floor line, and the purity of the air is constantly maintained.



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And all of this is accomplished at a phenomenally low cost for fuel.

Let us send you "Kelsey Achievements," and any information you desire on the heating question. The health of your family largely depends upon the type of heating system you select.

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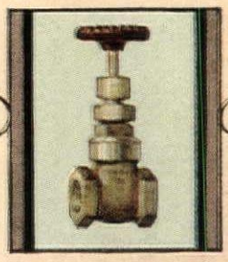
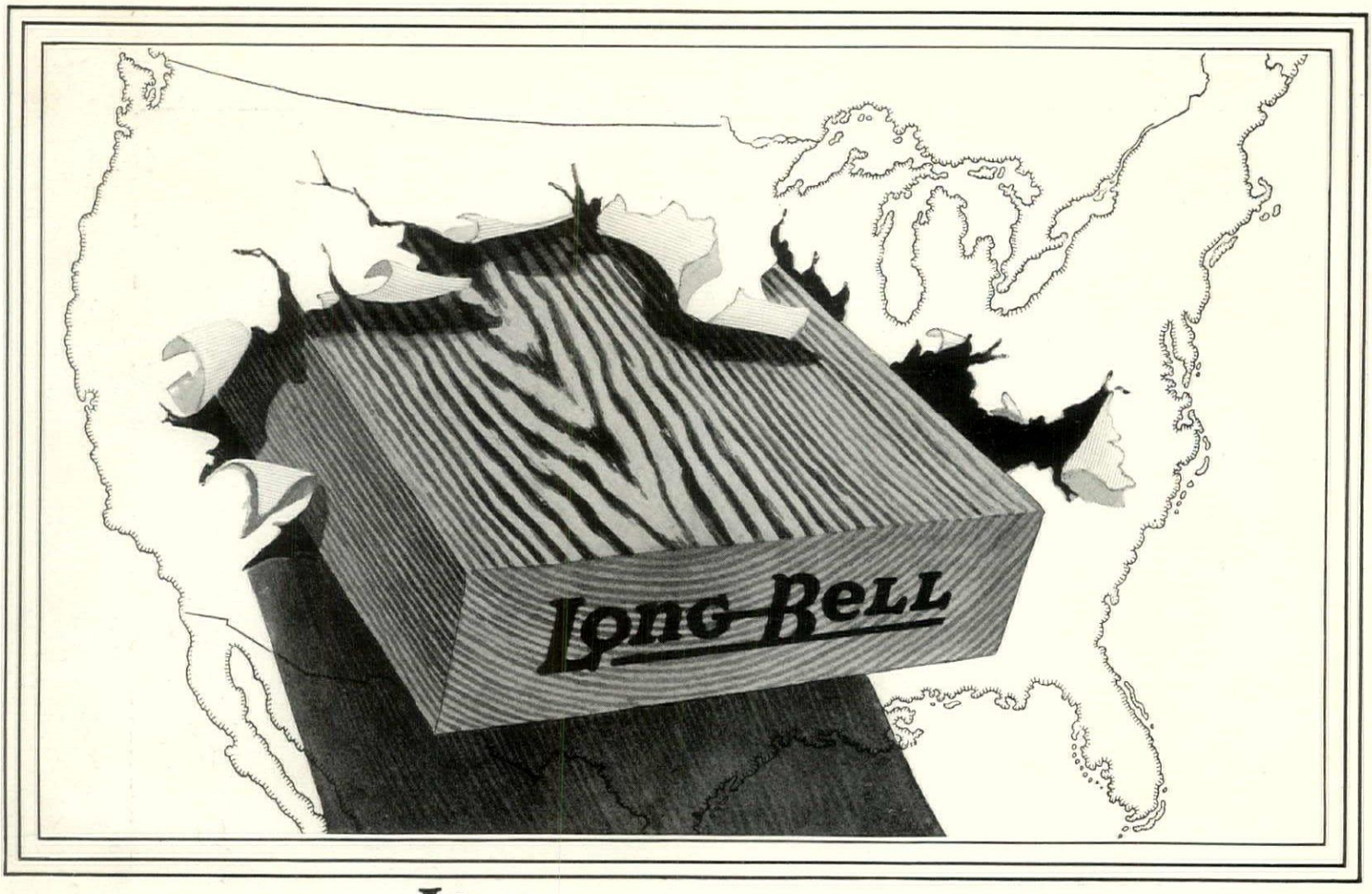


Crane Low Pressure Gate Valve No. 449¼



If there were no difference *in* Lumber

IF all lumber were alike in quality, in manufacture, in seasoning—

IF all lumber gave like satisfaction to the user—

THERE would be no risk in haphazard buying—no difference in lumber, whatever its source.

THERE *is* a difference in lumber. In the strength, the adaptability of the wood—yes, but more—*in manufacture!*

TRACE *your* lumber to its source. Learn of its manufacture, its seasoning. Practically every one of many operations in manufacture can add to or detract from the serviceability of the lumber that later goes into your construction.

LONG-BELL lumber carries its own identity of manufacture, the Long-Bell trade-mark, on every board. It pledges serviceability.

You can *know* the lumber you buy.
Ask your retail dealer for
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Why

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1.—From virgin forests.
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5.—Economical, because it may be put into construction with the minimum of carpenter labor.
6.—Gives permanence to building, satisfaction, investment.
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This is home plan No. 403 from the Long-Bell plan service. Ask your lumberman for it. If he does not have it, write us and we will see that he is supplied.

The Long-Bell Lumber Company
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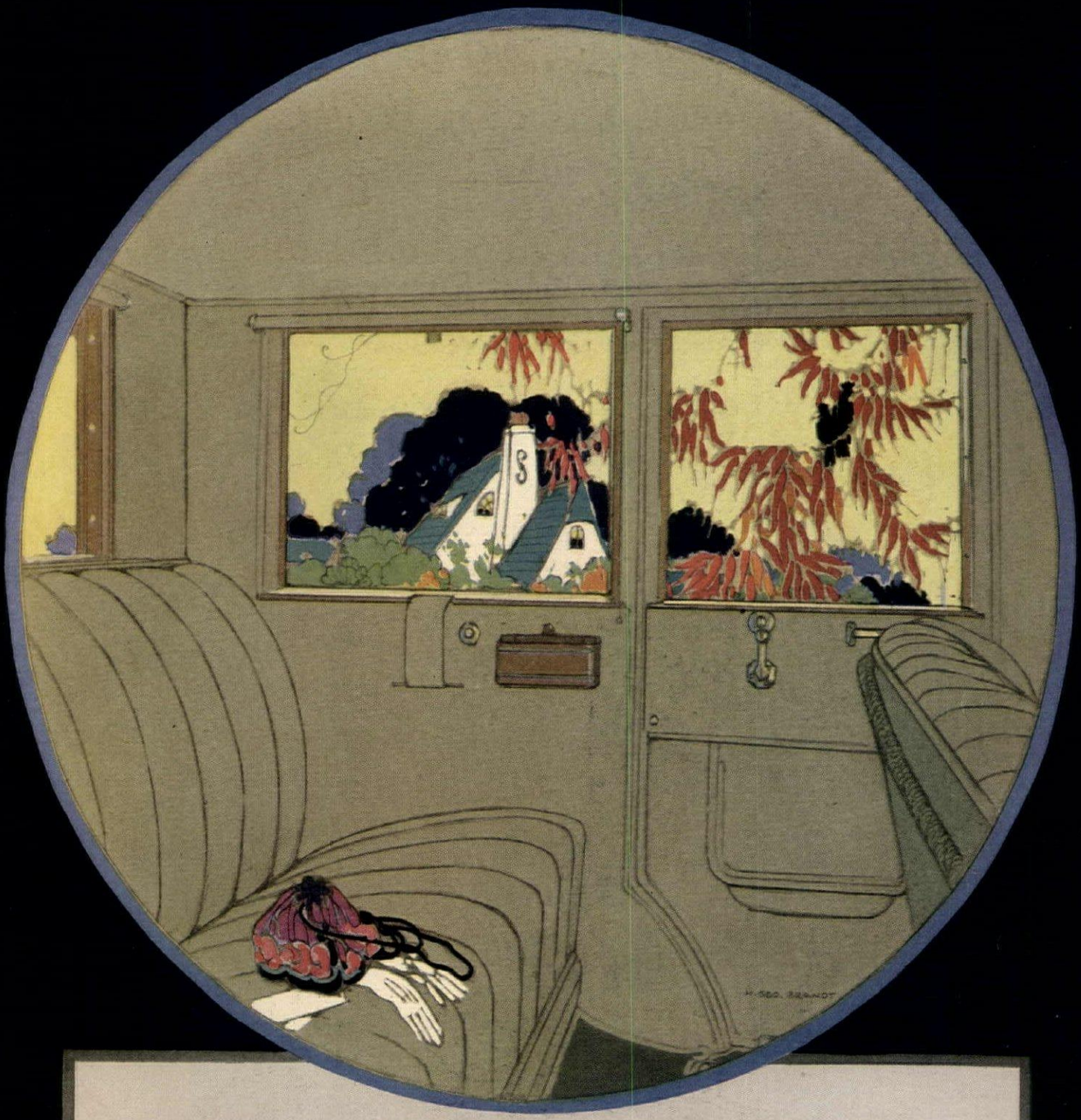

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While some may satisfy themselves with enclosed cars of cheaper quality, those admirable people who can never be satisfied with the commonplace will prefer the Jordan.

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JORDAN MOTOR CAR COMPANY, Inc., Cleveland, Ohio

"CREO-DIPT" *Stained Shingles*

Send for This Portfolio of Homes and Pad of Colors on Wood!

WHETHER you plan to build a small home or a group of buildings on a country estate, you will find many valuable ideas in this Portfolio of Fifty large Photographs of Homes designed by leading architects. In the Portfolio is an explanation of how to visualize the wonderful color effects of "CREO-DIPT" Stained Shingles on side walls with another color on roofs.

The Portfolio also contains literature explaining why "CREO-DIPT" Stained Shingles are economical as a building material.

Do not miss the examples of the use of wide exposure of 24-inch shingles in "Dixie White" and such possibilities as the use of "CREO-DIPT" Thatch Roofs.

If the usual shingle exposure is desired on sidewalls or roofs, our 16 or 18-inch "CREO-DIPT" Stained Shingles are used. Remember that the open market does not afford such quality in either shingles or stains.

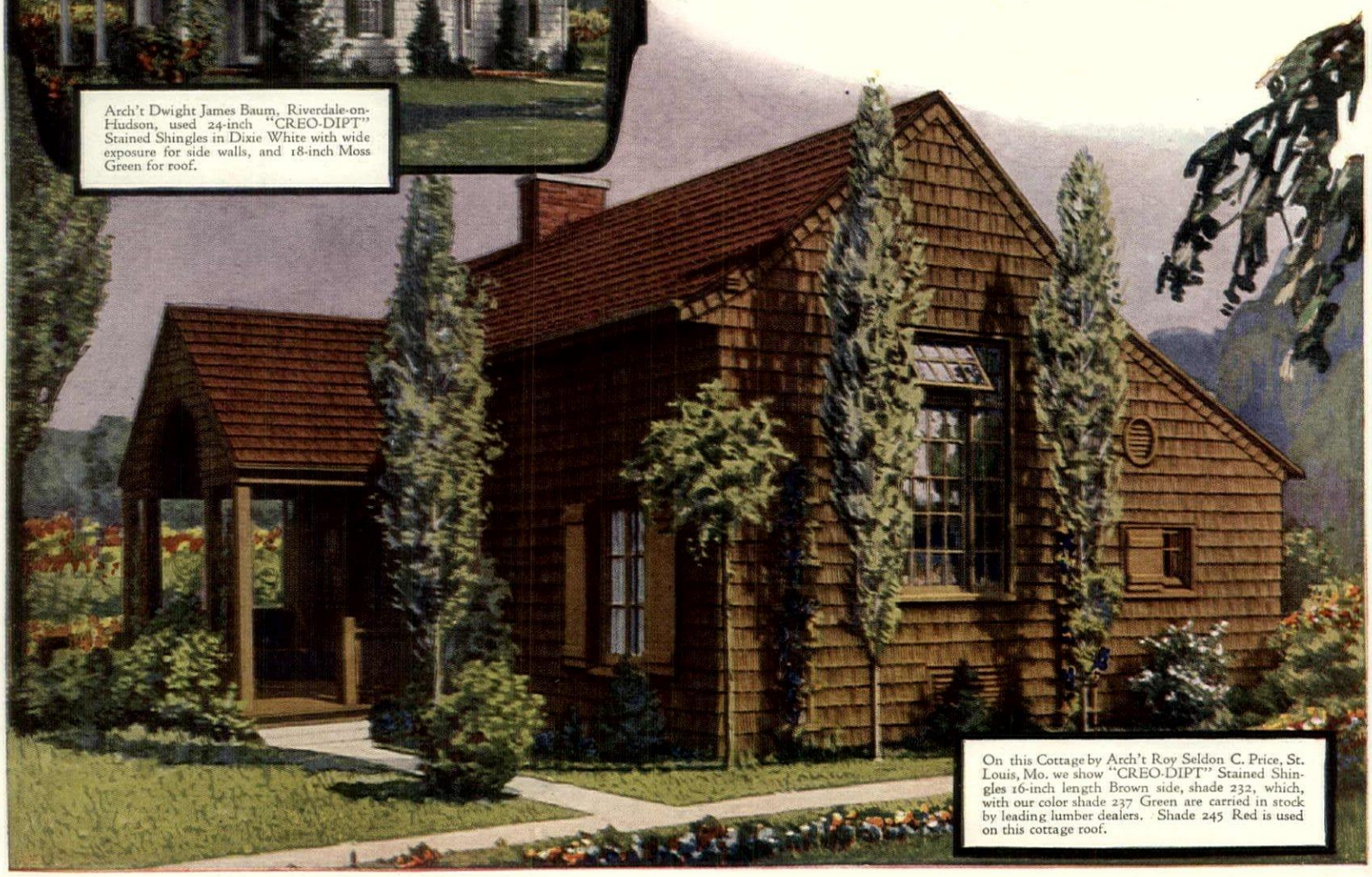
Send 25c for Portfolio of fifty large Photographs of Homes of all sizes by prominent Architects. Ask about our special "CREO-DIPT" Stained Shingles for Thatched Roof Effect; also the large 24-inch "CREO-DIPT" Stained Shingles for the wide shingle effect on side wall, either in Dixie White for the true Colonial white effect, or shades of green, brown, red or gray.

CREO-DIPT COMPANY, Inc.

1012 Oliver Street — North Tonawanda, N. Y.

Sales Offices in Principal Cities. Many Lumber Dealers Carry Standard Colors in Stock. Plant at Minnesota Transfer, St. Paul, for Western Distributors.

Arch't Dwight James Baum, Riverdale-on-Hudson, used 24-inch "CREO-DIPT" Stained Shingles in Dixie White with wide exposure for side walls, and 18-inch Moss Green for roof.



On this Cottage by Arch't Roy Seldon C. Price, St. Louis, Mo. we show "CREO-DIPT" Stained Shingles 16-inch length Brown side, shade 232, which, with our color shade 237 Green are carried in stock by leading lumber dealers. Shade 245 Red is used on this cottage roof.

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SMITH & WESSON

Manufacturers of Superior Revolvers

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No arms are genuine Smith & Wesson Arms unless they bear plainly marked on the barrel, the name SMITH & WESSON, SPRINGFIELD, MASS.

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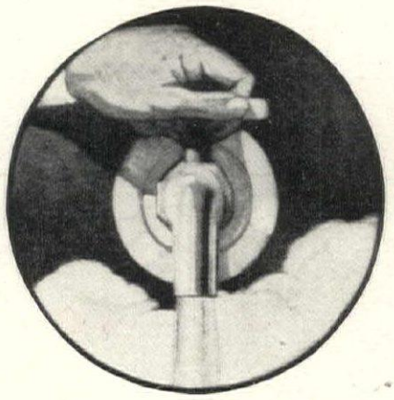

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NO matter where your home is located, you now can have an abundance of running water, *under pressure*, for house, outbuildings and grounds. There is no need longer to endure the annoyance of an inadequate water supply or makeshift methods. The Fairbanks-Morse Home Water Plant provides plenty of water wherever and whenever you want it. Simple, easy to install, economical to operate and completely automatic.

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It is a private pumping station. Operates from any electric light socket or home light plant circuit. Pumps water from cistern, shallow well, spring, stream or lake, *under pressure*. Practically noiseless. Pressure automatically maintained. No switch to turn. No adjusting. Has special galvanized tank. The only plant with the famous Fairbanks-Morse Pump. Water for the whole family and for every need at a few cents a week.

200 Gallons Per Hour

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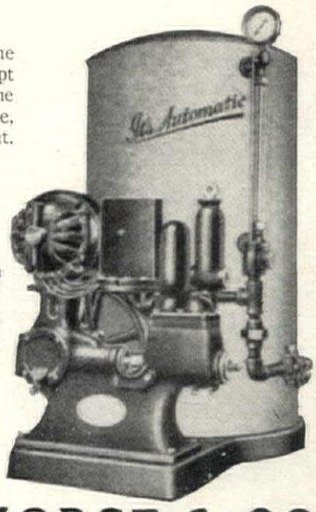
Dealers write for our proposition.

With 35 gallon Tank and 200 gals. per hour Pump.

NOW $125 F.O.B. FACTORY

With 70 gallon Tank and 400 gals. per hour Pump, $210 F. O. B. Factory.



FAIRBANKS, MORSE & CO.
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Do you know why **birch** is so widely favored for interior finish and furniture by those who know most about woods and their qualities?

It is mighty well worth your while to know if you are going to invest any money in furniture or in a building.

We couldn't begin to tell you the many reasons for **birch** superiority in this space. But if you will ask us for a copy of the "**birch** book" it will tell you the whole story.

That book will certainly open your eyes to the value there is ***for you*** in the use of **birch**. The information it contains is not merely interesting — it is ***valuable.***

Just ask for a copy of the "**birch** book." We will send it promptly — ***free.***

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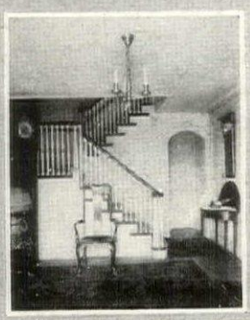

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"A HOME in the country" no longer means inconvenience. With a Paul Water System modern plumbing, and dependable water service are a part of comfortable suburban life as well as city life.

A Paul Water System should always be considered in plans for a new home and can be installed as well in the town or country mansion that is to be remodelled.

Paul self-contained compactness, reliability, and fully-automatic service is the result of specialized engineering and inventive effort during 45 years of pump-building. Write to our engineering department for assistance in selecting the right water system for your home.

This new booklet "Paul Water Systems", illustrated in colors, illustrates the right type of system for every type of village, rural and suburban home.

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Pressure Service from cistern, well or spring

You Can Trim Those High Limbs Without Stretching

There is no task to tree trimming when you use a Bartlett Jointed Compound Lever Pruner—because it is jointed. The Bartlett comes in four foot sections that can be easily and quickly locked together to give you a trimmer of the desired length. With a Bartlett Jointed Trimmer you can reach high limbs without using a ladder and you can always snip the low branches from the proper angle.

The cutting end has a COMPOUND LEVER that will cut with ease branches up to 1¼ inches in diameter. The blades are made of crucible tool steel and only the best materials are used throughout.

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Above prices F. O. B. Detroit. Include postage if shipment is desired by parcel post.

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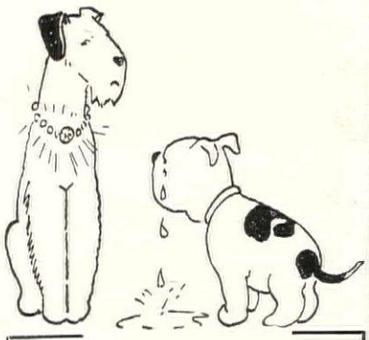

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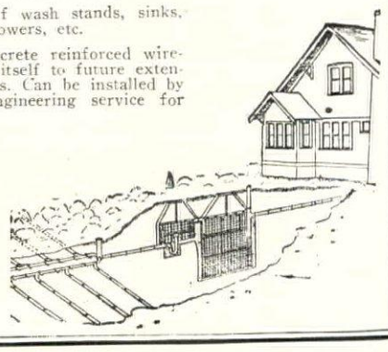

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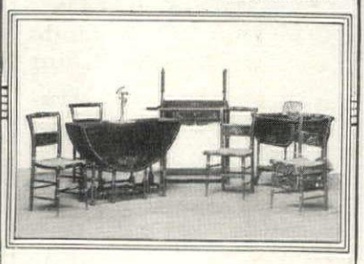

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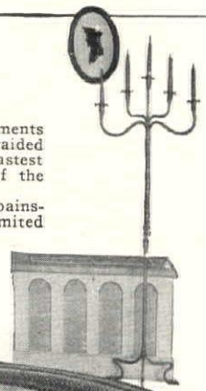

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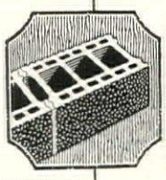

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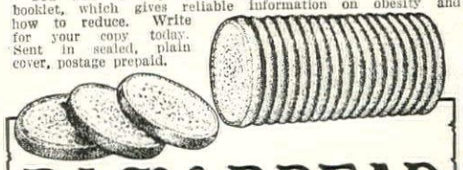

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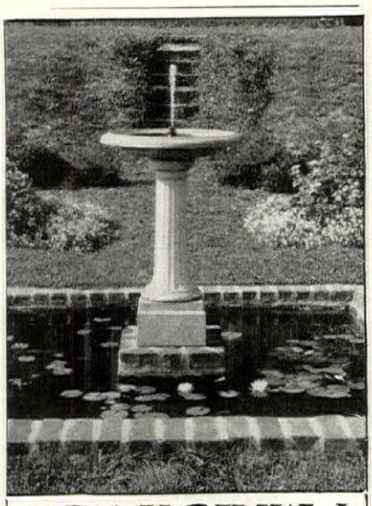

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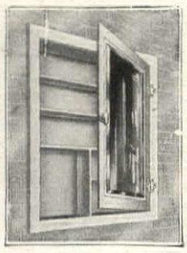

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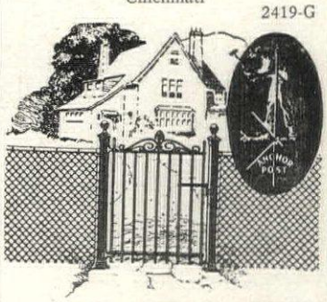

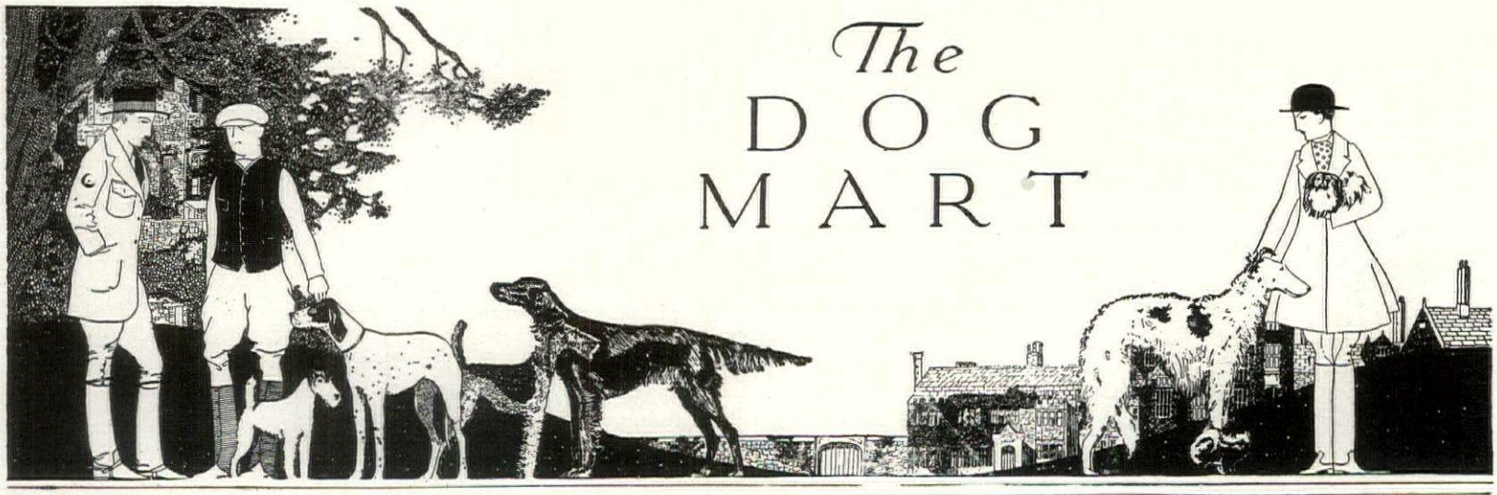

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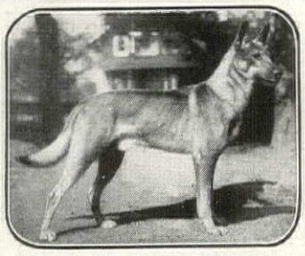

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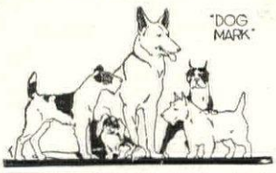

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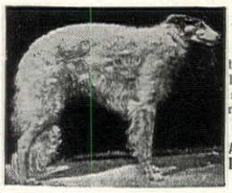

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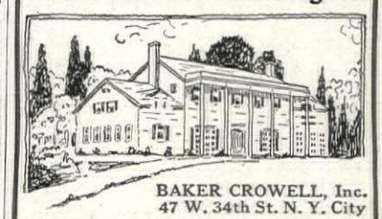

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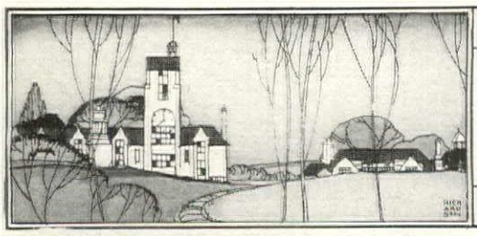

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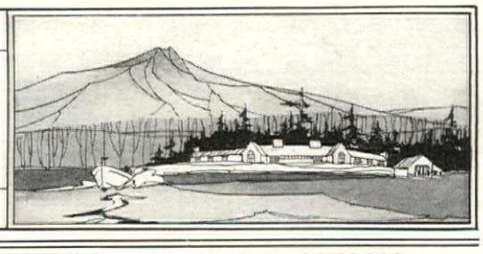

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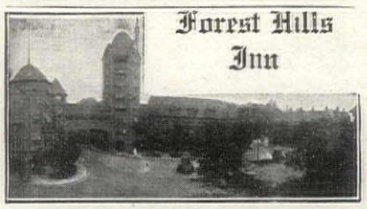

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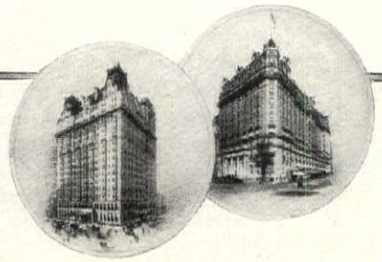

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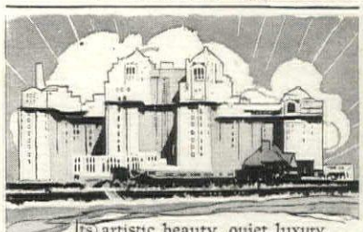

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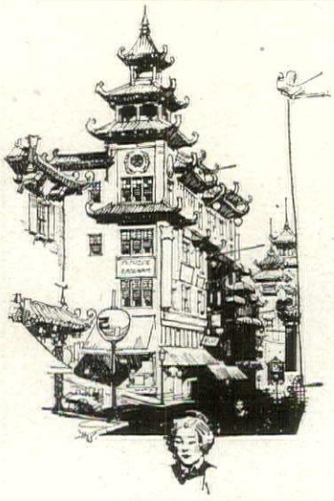

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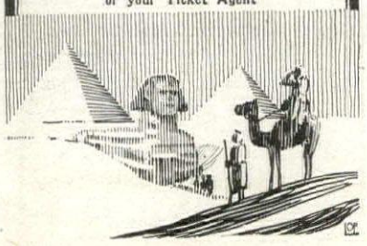

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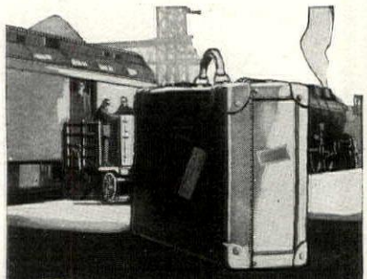

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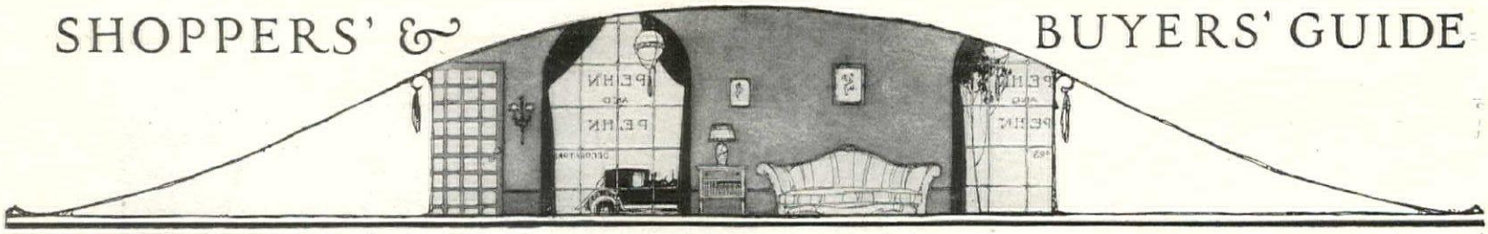
SHOPPERS' & BUYERS' GUIDE



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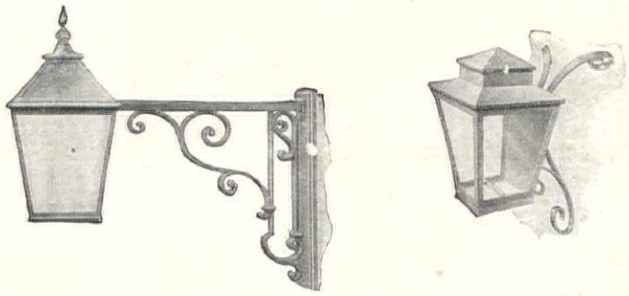

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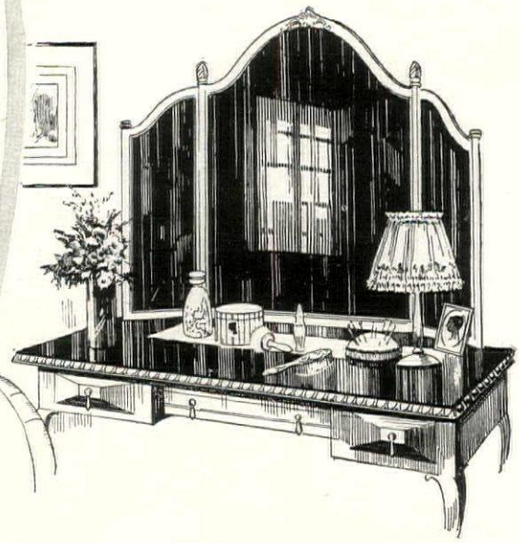

Save the dresser top

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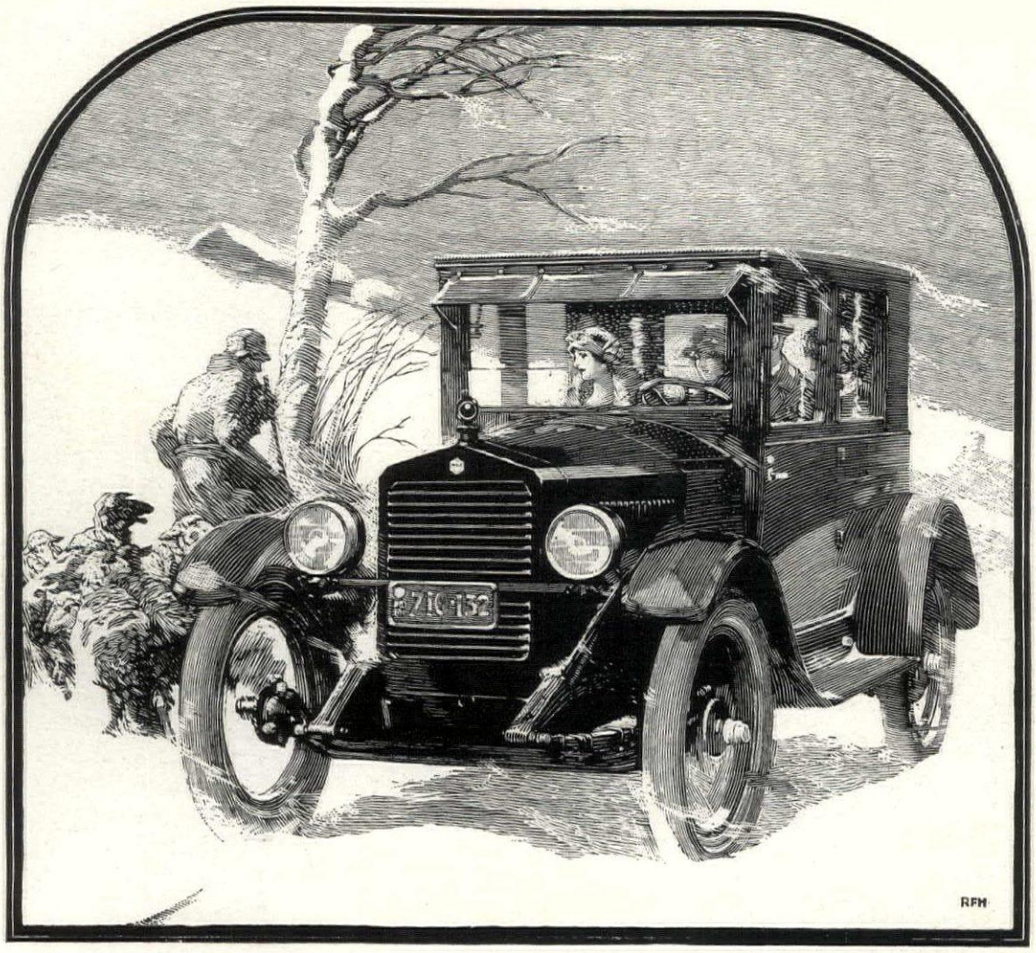

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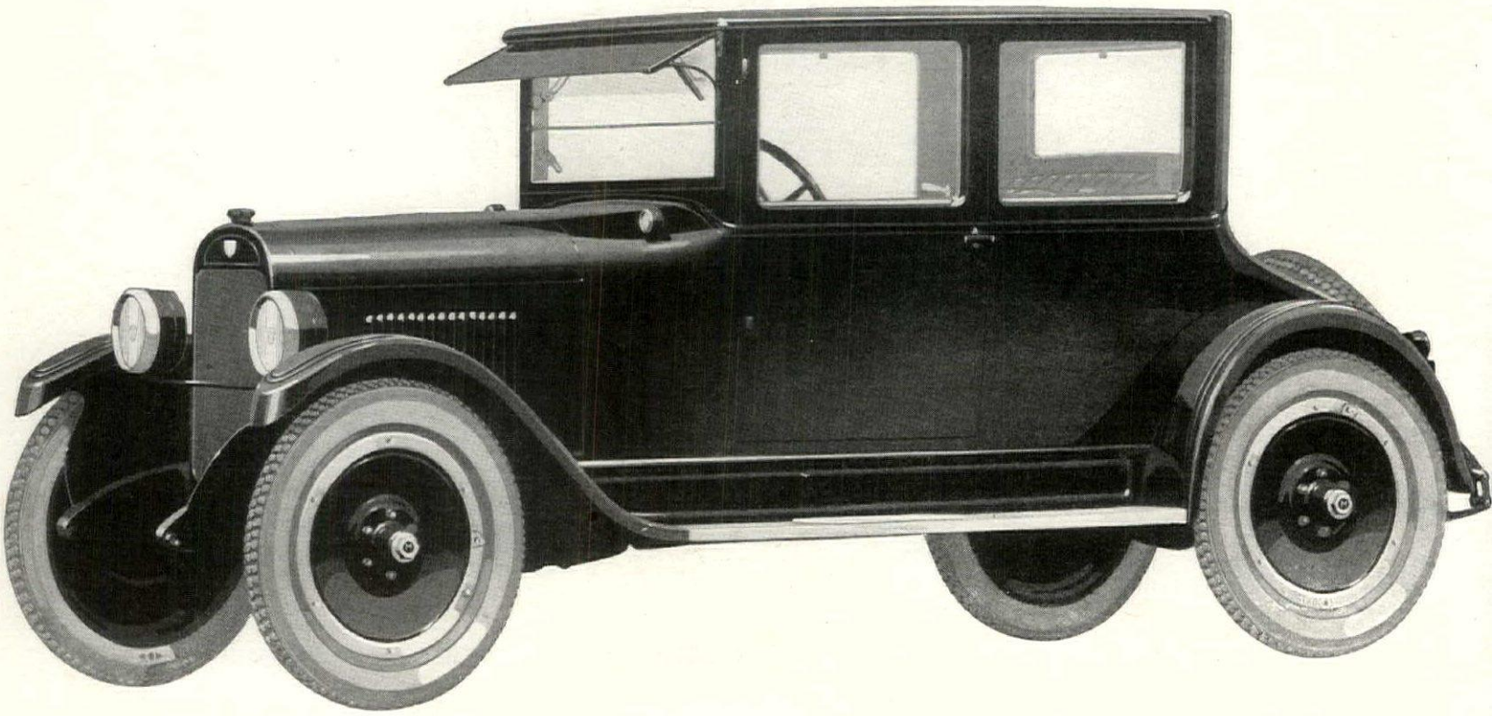

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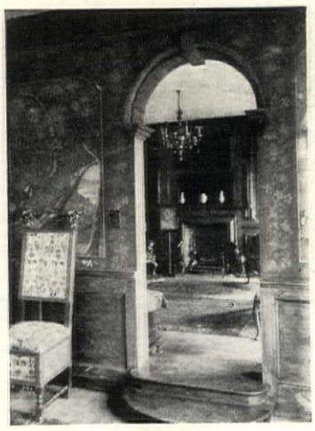
House & Garden

FURNITURE IN FEBRUARY

THE contents page of House & Garden is like the synopsis of a symphony. They are major and minor themes indicated; there is a new melody just starting and another just finishing. There are series of articles commencing and others ending. The leit motif of the Home is repeated in a dozen different variations—the windows, the doors, the ceilings, the roof, the floor, the stairs, the furniture, the curtains, the pictures, the painted walls, the garden, the rose arch, the seemly lines of vegetables, the noble outlines of trees, the stretch of shadowy lawns. Together they make a magnificent harmony. We believe that it is this harmony and this fidelity to our major theme which makes the ever-increasing readers of House & Garden as attentive as the issues appear from month to month.

This issue—January—accents the building of the house. Next month—February—accents the furnishing of the house. In March is accented the making of the garden. Thus in our first three issues we boldly state the three component notes of House & Garden's motif—building, furnishing and gardening.

February opens up with the first of a new series: the color scheme and furnishing of a separate room will be considered in each issue. Each room in the house will be created by a well-known decorator. These are not merely pretty interviews with the decorator; the actual fabrics and pieces of furniture will be assembled by her. In the course of the year House & Garden's readers will enjoy this unique opportunity of having the furnishing of their rooms suggested by decorators of note. The first article—on the furnishing of a formal living room—is by Mrs. Emott Buel.



One of the most interesting old rooms in London has walls painted to simulate petit point. This will be described in February

Following this, Miss Nancy McClelland, another well-known New York decorator, will write on using old French scenic papers in dining rooms; and she shows them charmingly used. A study of how to group furniture, showing the work of several decorators; an article on the decorative carvings of Grinling Gibbons; two pages showing the modern use of Directoire furniture; an old room painted to simulate walls hung with needlepoint; —these articles also enrich the February Furniture number.

Only a few more lines are left to mention the fact that five houses will be shown, that there will be articles on arbors and pergolas, rock gardens and bridges for country estates, a London town garden, shopping pages for the sewing room and the use of thermometers in the kitchen. A full and lively issue it will be.

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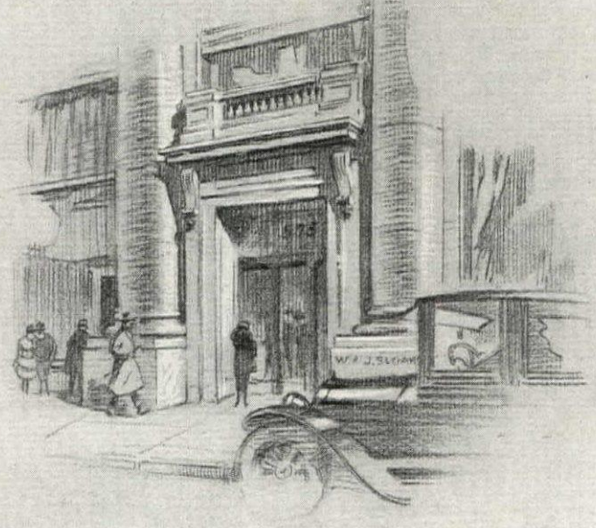


The HOUSE & GARDEN BULLETIN BOARD

THOUGH we have no intention of publishing a study course with each issue of House & Garden, yet the magazine would lend itself admirably to such purposes for those who wish to study the progress of architecture, decoration and gardening.

The houses in this issue, for example. One is authentically Italian, another is obviously a direct descendant from the English cottage. Being a nation composed of many kinds of people, it is only natural that our architecture should be eclectic. We choose what we want from the past and we adapt it to suit our needs. Perhaps some of the old masters would stand aghast at these adaptations, and yet they serve our purposes, meet the requirements of our kind of life and eventually will be the basis of our own architectural tradition.

Or turn to the gardens. Why publish a French city garden? Because in it lies the suggestion for the treatment of a city garden here. We are beginning to appreciate the value of back yards in town; here is a novel and fascinating idea of such a development. The garden gates illustrated show an equally international genesis. Although all are found in America their ancestry includes France, Italy and England.

In decoration we are notoriously choosey. We mix our periods without a qualm and yet somehow, our rooms are made more livable than if we had stuck strictly to the traditional period style. In the article on ceilings and in the Little Portfolio will be found ample illustrations of this international habit in decorating.

Just as a man with a garden has the map of the world at his feet—since his flowers have come from every corner of the globe—so does the woman with a well-furnished house dwell internationally. Flowers represent the various climates of the world, furniture the various nations.

IN one way, however, we lead the world—in household equipment. The article in this issue on electricity would perhaps be a curiosity, if published in some foreign countries. But even we have only begun to scratch the surface of household equipments. In many sections electricity is either not available or too expensive for common use. We have still to harness our vast water power to the extent with which it is harnessed in some countries abroad.

This insistence on creature comforts—on well-equipped bathrooms, on labor-saving devices—is not always understood abroad. Some years ago a new hotel opened in New York and, to gain foreign patronage, it advertised in Continental papers, saying that it contained a thousand bedrooms and a thousand bathrooms. A well-known architectural journal, commenting on this, wanted to know, "But who ever uses a thousand bathrooms?"

We grow so accustomed to these mechanical aids to creature comfort that often we do not realize what a blessing they are. Chester Aldrich, the learned architect, tells of visiting a Franciscan monastery in Italy this fall. While there, a party of young American Franciscan monks arrived. They had all been accustomed to running hot and cold water and other modern conveniences of America. It made an amusing subject for speculation, just how they would stand the rigors of the life.

THE Gardener's Calendar, beginning with this issue, shows a new arrangement. For several years we have framed it in various kinds of photographs—practical pictures showing how to do the garden work, glimpses of gardens, of prize-winning exhibits at flower shows. Now it will exhibit the pictures of those who, from the earliest times, have labored for horticulture.

Perhaps you will say, "But why change?" For many reasons. First, we have run out of practical garden pictures. We had over 5,000 taken some years ago. Now they are used up. Secondly, we grew tired of that kind of picture and perhaps the reader did too. Thirdly we have not shown the portraits of those who have done great work in gardening and we thought they would make an interesting change. So you may expect quite an array, ranging from St. Dorothea, patron of gardeners, to Peter Barr who collected narcissi in Spain.

WAR would seem to have no possible connection with walnut, and yet, in a recent English paper, we find these curious facts:

"Every collector of old furniture knows that walnut was the fashionable wood under William and Mary and Queen Anne; till the very end of the reign of James II all British dining tables were made of oak; and most people know that mahogany became the material for fashionable furniture under George I. But what hardly anybody knows is why walnut, that beautiful and durable wood, so fashionable from 1689 to 1710 or so, went so quickly out of use; why was "the reign of walnut" so brief?

"A biographer of Marlborough tells me that all the walnut trees in England, and all the existing English walnut timber, were commandeered by the Horse Guards in Marlborough's day, to be made into the muskets which our soldiers carried at Blenheim, Ramillies, Oudenarde and Malplaquet. I can give the more credence to that because of the report from Brussels in 1915, to the effect that all the walnut trees and timber in Belgium had been looted by the Germans and sent to Aix and Essen, to be made into rifle-stocks for the Kaiser's recruits."

THE Garden Club of America lately held an exhibition, in the Ferargil Galleries, New York, of garden paintings and sculpture. It was one of the first concentrated efforts in this country to associate gardens with painting, and being one of the first it had to rely mainly upon paintings that were only indirectly concerned with gardens. There were floral still lifes, intimate landscapes, outdoor figure studies, and others, very decorative and delightful, that merely contained the word "garden" in their titles. A few of them expressed gardens in a tangible sense, by the suggestion of a bit of planting that the gardener would recognize as authentic both as to the plants and the arrangement, and by a comprehensive view of the garden's design. It is of this kind of paintings which the ideal exhibition of garden paintings will eventually consist, for gardens and planting schemes are constantly being made nowadays which are worthy of such artistic interpretation. Many of the floral still lifes were splendid examples of how to arrange cut flowers for indoor decoration.

EVEN though, during the war, we grew accustomed to quoting enormous figures, it is somewhat startling to see big figures applied to matters of peace. One doesn't ordinarily speak of the home in billions. It was arresting, then, to pick up a recent report from Roger Babson and read the prognostication that brilliant statistician makes. He says that the total amount of new construction in the United States this year probably will exceed $5,000,000,000.

Five *billions*.—And of this sum it is estimated that half will be spent in the building of residences. Two and a half billion dollars worth of homes!

Then he goes on to say: "The important factor from the building standpoint is that a large part of the present boom is suburban construction. No one can say when the saturation point in this new building will be reached. As far as the boom in city building is concerned, the time probably is not more than a year off when there will be as many tenements, stores and offices as there are prospective tenants. Suburban building is different. It is dangerous to forecast the saturation point in suburban buildings."

It has long been evident that our cities had reached the saturation point in population. Street traffic has become congested along with congested homes and offices. The logical reaction to this is growth in the suburbs and the small towns. The Main Streets of America have a great future ahead of them.

Building prospects such as this are a dependable register of general prosperity. They give assurance to prospective home builders. They are a signal to go ahead with the erection of that house over which the owner has been hesitating.

ETHEL R. Peyser, whose article on electricity in the home opens this issue, knows a powerful lot about kitchens and household equipment, in addition to knowing enough about music to lecture on it and enough about children to have edited a magazine for them. Her first book, "Cheating the Junk Pile" has just been issued by Duttons. It contains many of her articles which originally appeared in House & Garden.

Harry Kemp, whose poem "Tree-Doom" appears on the editorial page, is author of an autobiographical novel, "Tramping on Life". As a poet, Harry Kemp needs no explanation. In his novel he has chosen the harder technique of prose, and has written a book that should be ranked among the leaders of the season.

Chandler Ireland, who has designed the two pages of valances for this issue, and Chamberlain Dodds, whose summer house is shown, are both decorators practising in New York. Of the other decorators whose work is shown, Tate & Hall are in New York and Miss Gheen in New York and Chicago.

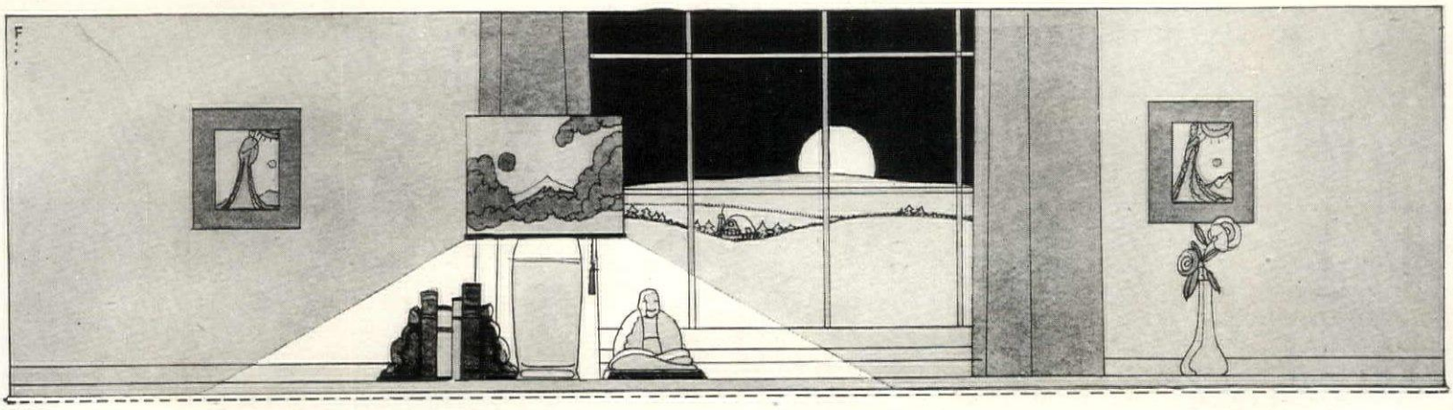
Mary H. Northend needs no introduction to magazine readers, as her name is familiar to them as a writer on New England subjects, on decoration and architecture. She is author of some eight books on these subjects.

Eugene Clute, who writes on Progress in Decoration has edited several decoration and architectural magazines, and is at present editor of "Pencil Points".

Gillies

THE APPROACH TO AN ISLAND HOME

It is inevitable that a house set upon a bed of solid granite should be built of that material, but one rarely finds it accomplished with as much charm as in the home of James P. Cahill, Greenwich, Ct. which has been made on an island connected by a causeway with the Connecticut mainland. The stone steps lead from the driveway, between a massed planting of rhododendron, laurel, yew, and pine, to the wide, flagged terrace before the entrance doorway. The original oaks have been preserved with praiseworthy care. Frank P. Whiting, architect



THE ELECTRICALLY EQUIPPED HOME

In which Comfort, Convenience, and Pleasure can be Increased in Many Ways by the Thoughtful Use of Electrical Current

ETHEL R. PEYSER

WE HAVE become a nation of home-builders. This condition has come about so quietly and gradually that we are scarcely aware of the great flood of desire for homes that has swept across this country. We have built nearly a million moderate sized houses in the past year and that is not half enough.

And these new homes are almost without exception built with that percentage of luxury which all Americans consider their just due. By luxury we do not mean extravagance—much wise economy has undoubtedly been practised in the building of these homes, on the site, the size, the number of stories, ornamentation, and even the number of rooms, but never do we save money on such essentials in constructional detail as lighting, plumbing and heating. It almost goes without saying that our homes must be bright, warm and sanitary, and this holds good down to the four room bungalow.

If you talk to a man who is going to build this spring, the chances are he will say little about the style of his house or the period of his furniture, but he will want to know everything you can tell him about electricity, the new methods of heating and the most modern ways of making his home safe and sane.

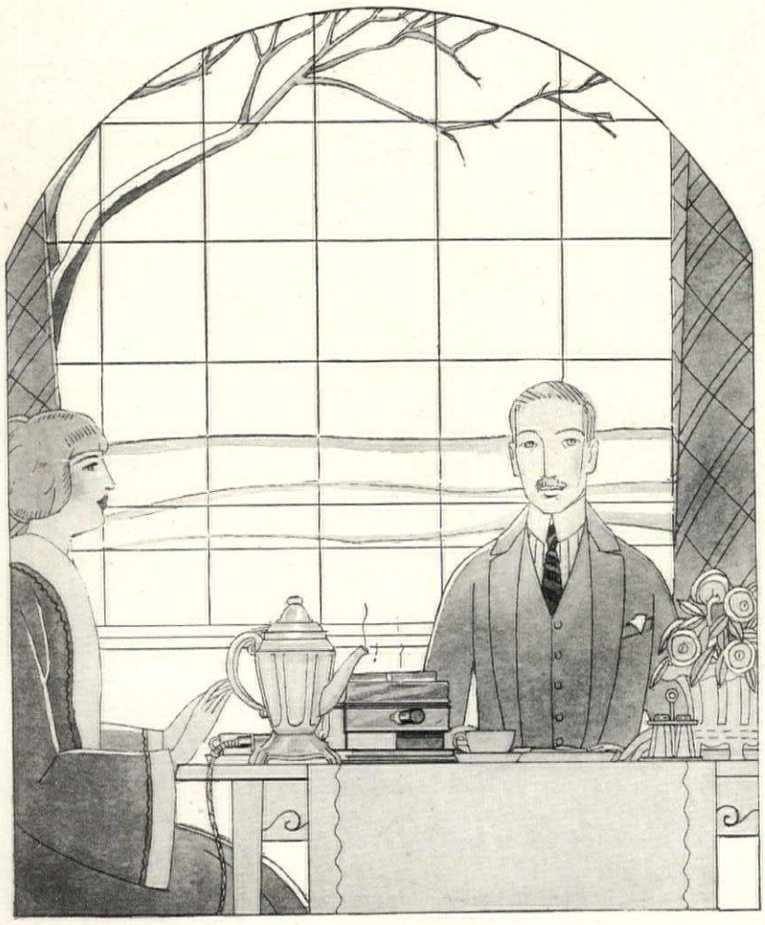
All these home luxuries today are considered when the house is being planned so that they may be incorporated in the very construction of the dwelling, and the price of a house is rarely estimated without including the outfitting of the cellar, the best possible bathroom and kitchen and that wonderful miracle worker of this past Century, electricity.

A wise old Irishman once said of American homes that "they had too much air and too little light." One questions if there can be too much air in warm houses, but there is no doubt that we are just beginning to understand how to light a house adequately and to realize that whenever it is possible the whole question of lighting must be thought out and placed on paper by the architect.

Of course this does not mean that a house cannot be wired for electricity after it is completed. Most of the old dwellings in New York have been done that way, just as in the very old ones, excellent systems of plumbing have been added. But if you are just thinking of building, plan for a beautifully lighted house from the very start. Keep light in your mind when you are wiring the cellar, the kitchen, the porch, the attic, the stairway, the halls, endless cozy spots besides.

By adequate wiring is meant introducing sufficient electricity into the house to permit enough convenient outlets for present and future needs. It does not mean that at the start every electric device in the world must be introduced nor that your homes should be perforated like a sieve with electric holes (outlets) for connecting electrical appliances. To wire your house sufficiently at the first is wise in just the same way that it is sensible to have good and sufficient plumbing in the house from the beginning. If you need a new washstand you can have it any day if your house is properly piped, and so if you have your house well wired when it is built, you can add outlets as you need them.

People who are going to build should make a point of studying into the questions



A cozy morning meal with an electrical table grill on which bread can be toasted and eggs cooked at the same time, and a glazed pottery percolator. Courtesy The Rochester Stamping Company

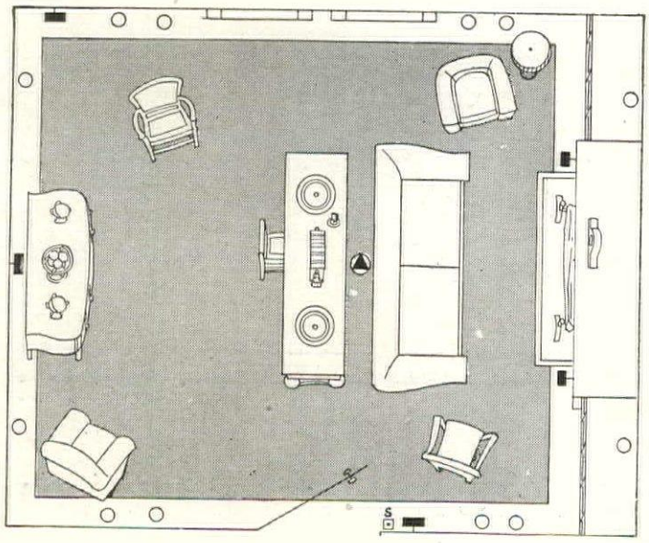
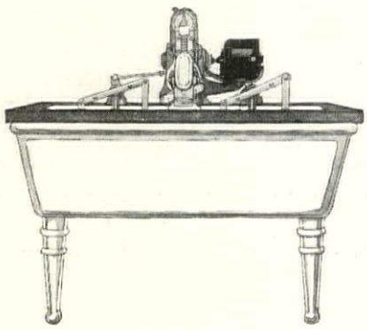
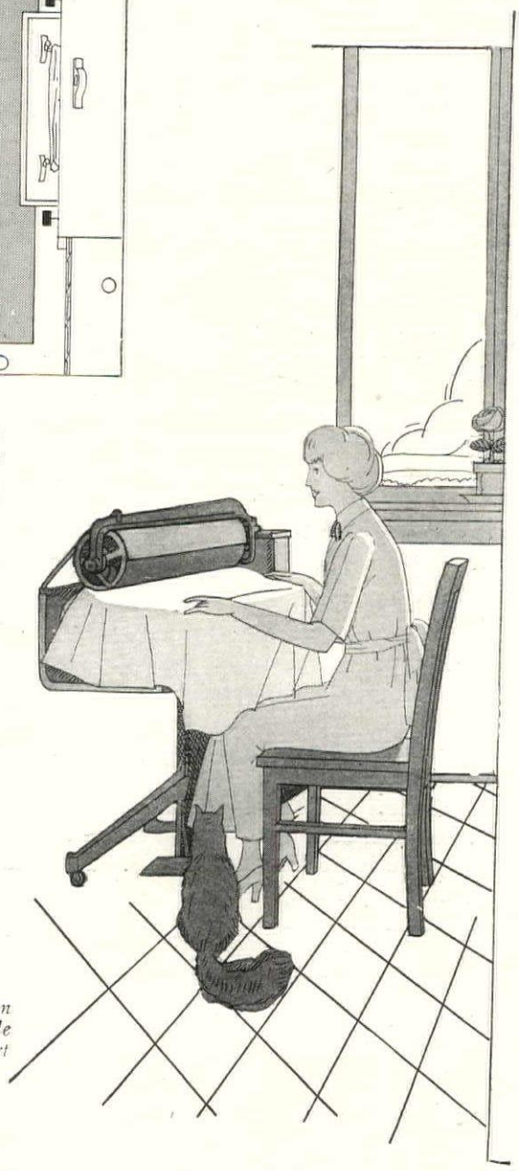


Chart of a living room, showing six outlets and a switch as you enter. Furniture is placed in relation to electric outlets. Courtesy Society of Electrical Development

A floor cleaning electric novelty is a hardwood vacuum fabric mop that polishes the floor as it removes the dust. Pneuvac Co.



A practical electrical washing machine which can be attached to any set of tubs and is removable when not in use. Courtesy Wallace B. Hart



An ironing machine that is a good worker yet takes up very little room and can be easily run while sitting down. Utensils Co.

of illumination and power, and then have their houses wired in such a manner that they get all the lights and conveniences they crave. It is a real investment today to have in the moderate sized house at least two three-way or four-way switches. Why not have a switch on the porch which could light up the down stairs hall, the upstairs hall and the master's bedroom? And the porch should have convenient outlets, at least from two to four feet above the floor to protect them from dust and water. If the porch is at the back of the house a sewing machine could be attached to one of these outlets, or a little electric range, or a toaster for breakfast on the porch, warm days.

So important is the question of fuses and switches that it is well to consider their significance at the very beginning.

The electric current is brought into the house through the fuses centered in the fuse box. This box or central station should not be placed in the cellar or attic as is so often done, but nearer to the places of activity, in the center of the house.

The current as it enters the house is controlled by a switch, which, when "opened" cuts off the current from the whole house. This switch may be placed inside the fuse box, but if so, it is advisable to have the switch handle so adjusted that the door of the fuse box need not be opened in order to operate it. After the entrance switch is opened, the door may be opened and the fuse plugs conveniently changed. The location of the entrance switch and the placing of the fuse box would make an article in themselves. And one word of advice should be given here, to consult an electric light company before making definite plans.

The fuse is merely a connection of wires so adjusted that when the current becomes too strong it melts away, destroying itself in the act and preventing serious trouble. The fuses can be changed as easily as you can take out an old bulb and put in a new one. It can easily be accomplished by one of the maids in the house if she has been properly instructed in the matter. And there is a fuse now on the market which shows plainly when it needs renewing by a darkened square appearing in sight.

When the fuse box is installed it is wise to have marked on the several fuses the circuits which they govern. Furthermore, each fuse plug should be stamped with the number of amperes so that there is no need to guess the size of the fuse to be replaced. In electricity amperes are the same as a

quantity of water flowing through a certain pipage or the quantity of electricity which flows through a certain resistance when the pressure is one volt. A safety panel board with a door has recently been invented which makes fuse housing simple and the putting in of new fuses easy.

There are three kinds of switches:

1. Push button
2. Tumbler
3. Snap

1. The push button is familiar to the eye in wall switch plates.

2. The snap type is also an established item, snapping on all lamp (bulbs) sockets. Hanging cords and pendant switches are examples of the snap type.

3. The tumbler type (see illustration) is the newer switch. It is a tiny lever which, when your arms are full, you can push up or down with your elbow. It has all the good qualities of the button and the snap plus not needing two fingers to operate it and it works at the lightest touch.

There are four general house varieties of these "plants": (1) Single pole, (2) Double pole, (3) Three way, (4) Four way.

The single pole switch enables you from one point to control any one lamp or a collection of lamps operated together.

The double pole is used when it is desired to break the circuit in both sides of a switch. (The entrance switch referred to above is an example). To comply with the electric code, it is also used in the case of outdoor lamps that are exposed to the weather.

With these switches, save the three-way one, it is possible to control any circuit and its lamp or lamps from any two places. The light in the upper hall may be operated from that locality or from the lower hall; the living room ceiling light may be turned on or off from the living room itself or from the front hall.

The four-way switch may operate lamps from any one of the three places, and when it is placed between two three-way switches it gives an additional point of control. For example, with a four-way switch in the dining-room and a three-way switch in the living room and also a three-way switch in the kitchen, the dining room lights may be turned on or off from any of three rooms. And there are numberless other combinations.

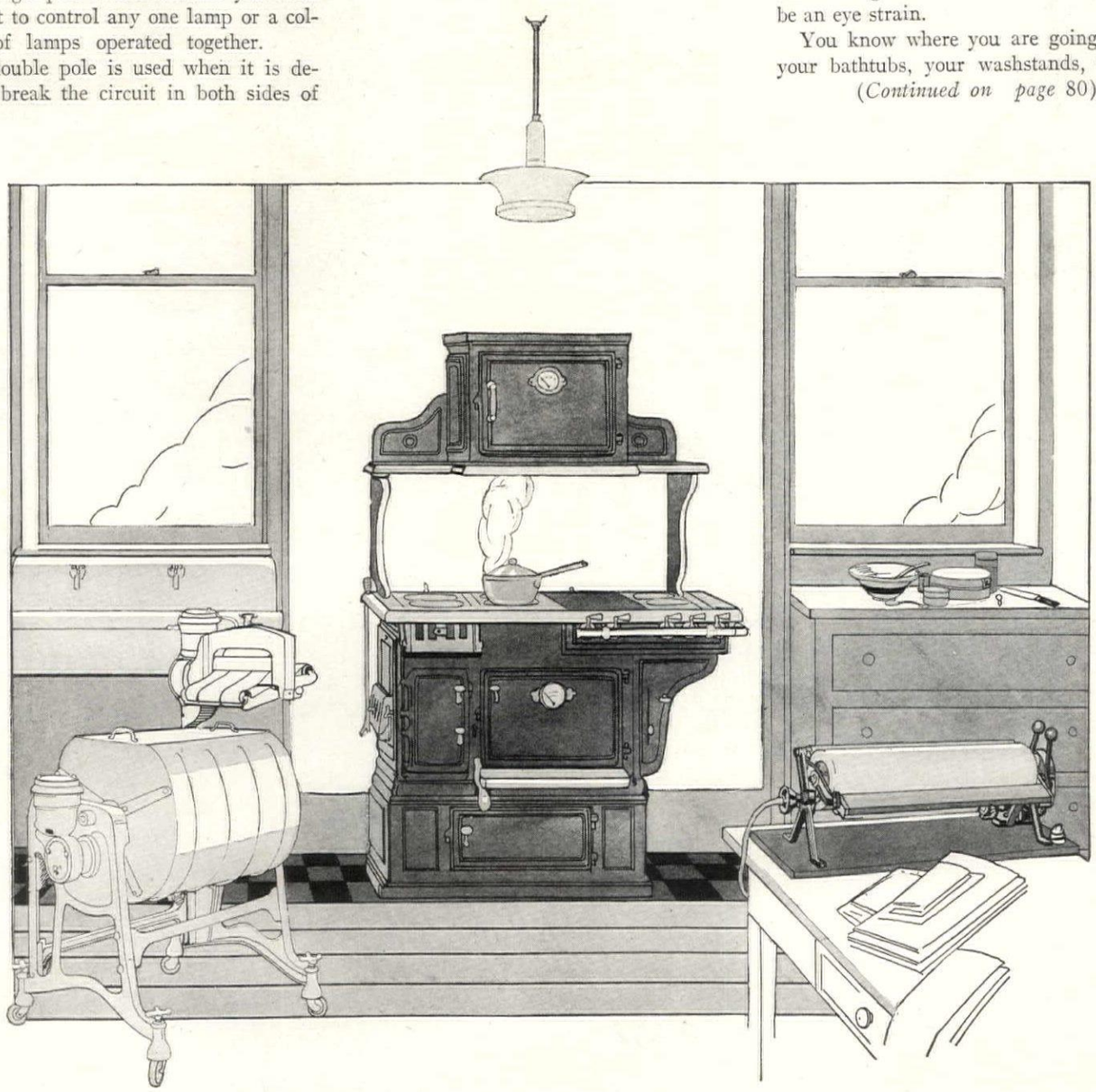
You may also have a switch that operates from the master's bedroom which will turn on as many lights as desired—one in every room in the house if the wiring is adequate, furthermore, this switch may be so arranged that the lights can be turned off or on only in the master's room. There is no more convenient switch in the house than the tumbler switch just outside the closet. This switch is not dependent on the door opening or closing. For sometimes the light may stay lit on a door controlled switch and then the bills go up.

Put switches always where you don't have to grope for them. As for instance, just within the door, hand-high, next to the door in the hallway, or adjacent to the door that leads into the living room. Where two or more switches are to be installed side by side, they can be put under one plate.

While your house is still on the architect's drawing board, point out to him exactly where your furnishings will be placed, then arrange for electric outlets where they seem most convenient. If your piano is to be in one place and your book cases in the other, have the outlets so placed so that the reading of words and notes may never be an eye strain.

You know where you are going to have your bathtubs, your washstands, the win-

(*Continued on page* 80)



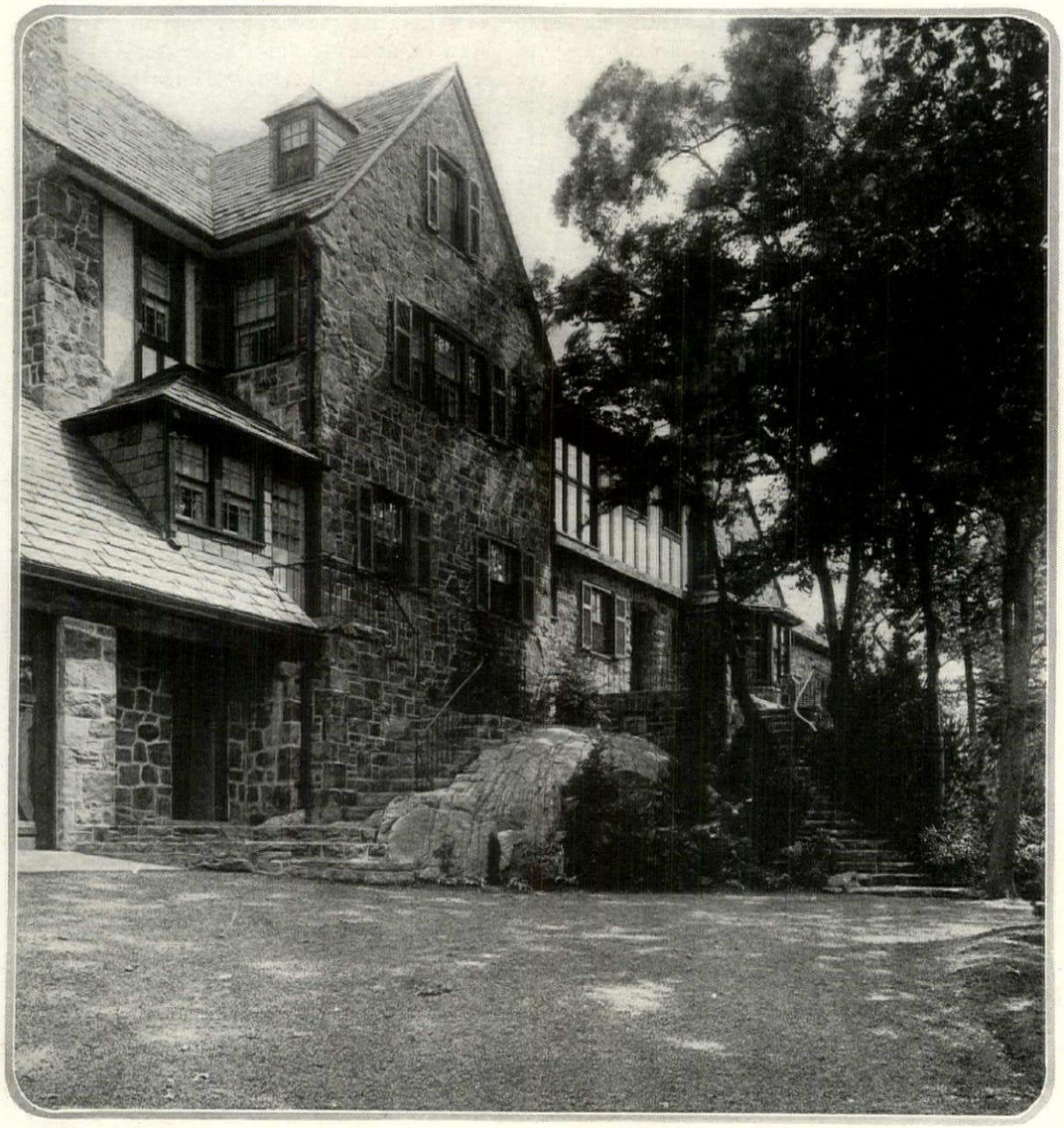
Electric workroom; with the new Duplex overhead light, courtesy The Duplex Light Company; a convenient electric range, courtesy the Magee Stove Company; an attachable ironer, The Baby Grand; and the Delco clothes washer

The Home of JAMES P. CAHILL

Greenwich, Ct.

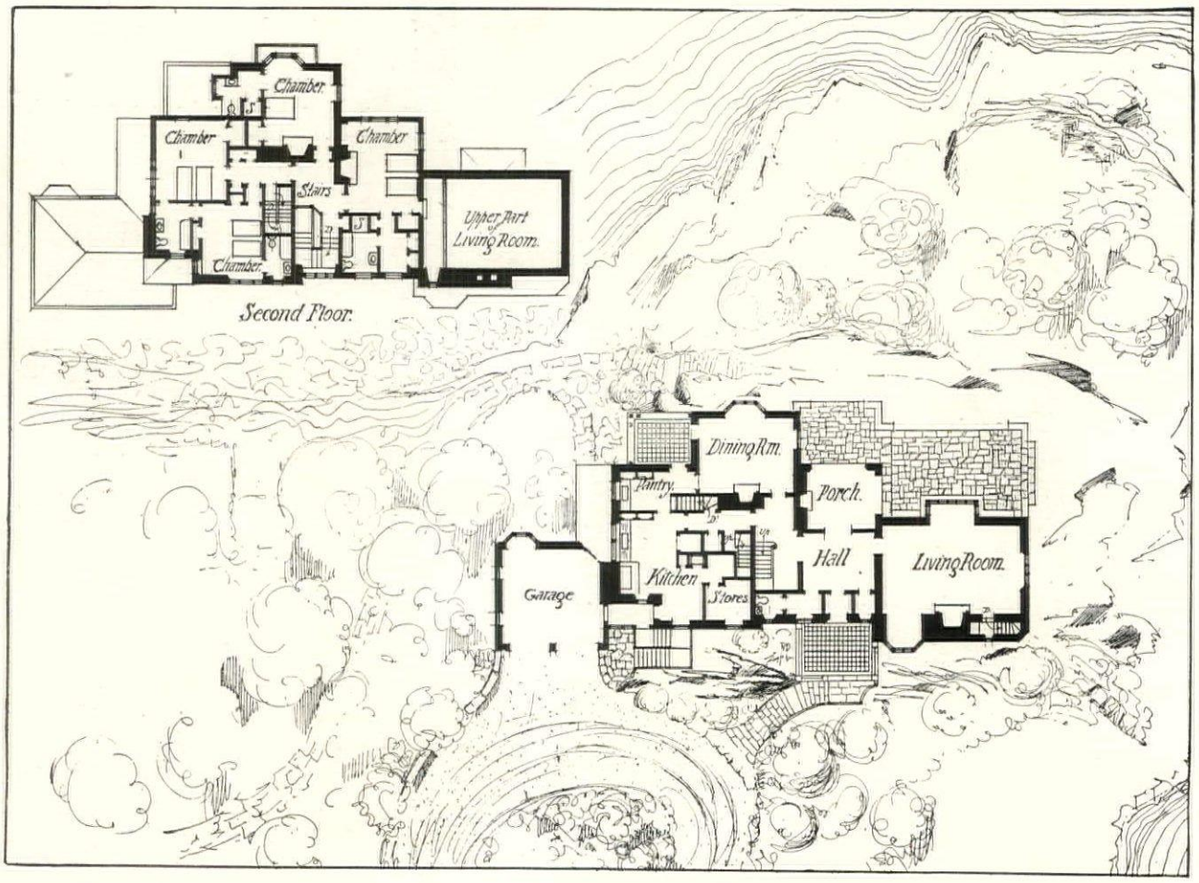
Frank P. Whiting

Architect



The home of James P. Cahill rises from the rocky summit of a small island off the Connecticut shore and is built of the same seam-faced granite that was quarried from the site to make the excavation for the cellar

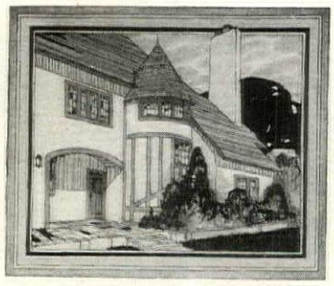
One of the most interesting details of the construction of the house disclosed by the plans is the massive thickness of the stone walls, a thing rarely encountered nowadays. All the shoreward rooms stress the importance of the view over the Sound



The half-timbering is here a bit of authentic construction, being built up of chestnut logs from trees that, like the granite of the walls, were a part of the island

An attractive feature of one of the gable ends is an inset arch over a triple casement

The broad terraces overlooking the Sound are well paved with brightly colored slates



THE CONNOISSEUR TASTE

In The Building And Furnishing Of A Home Only The High Standard Of Quality Will Bring Ultimate Satisfaction

A CERTAIN poet (none other than the one whose verses grace this page) tells in a recent book how he wandered about this country and the seven seas carrying one lone treasure with him—a copy of Keats' poems. It is the sort of thing a poet would do. It represents a fine spirit of the connoisseur. Rather than stay home and possess a hundred books, he chose to become a vagabond and possess one—the very best one he could select.

Contrasting with him is a certain man, married, father of children, an owner of a house and grounds, tied therefore in one spot and never to become a vagabond, whose eccentricity is that he would rather smoke one good cigar a day than three mediocre ones, would rather raise a dozen perfect dahlias than a score of questionable varieties, and who on building and furnishing his home, applied this same strict rule.

Both of these men are connoisseurs. They command respect for the high standards of their selections. When the one speaks of Keats, you feel that he knows what he's talking about; when the other talks of dahlias and cigars and chairs, you listen with respect. The standard of quality dominates their judgement.

SOME of this same spirit of the connoisseur must dominate our selections in choosing the design for a house and selecting its furniture. If ever the American home is to rise above the mediocre. On all sides we see people swayed by the demand for quantity. Houses are built and furnished in the same manner as Fords are made.

Step into the average living room of a well-to-do, cultured family. At one glance you can see that half the furniture is lacking in beauty and in reason for existing. There is too much furniture, and much too much of it is medicore. Apply the standard of the connoisseur, and you would send half of it to the Salvation Army.

It were far better if that room appeared barren for a time. It were far better if the family were put to inconvenience. Have a few pieces and have them good. Select them slowly, acquire them with effort. Thus should the house be furnished.

IN his recent report Roger Babson figures that the residential building this year will exceed two and a half billions in cost. An appalling number of houses can be built for two and a half billions. One wonders how much of that expenditures the high standards of quality will dominate! Perhaps very little of it. The demands of a meticulous taste are exacting and exasperating. Workmen do not understand them. Builders are annoyed by them. Even some architects chafe under their restrictions.

This detail may be out of scale. Discard it and insist on one of proper scale. This piece of molding may be unsuitable. Refuse it and demand the one that is suitable. It is so easy in the confusion and delay of building to let well enough alone, to accept what is offered, to be satisfied if only the work goes ahead. The home builder is in precisely the position of the connoisseur who chose between one good cigar and three cheap ones. Perhaps you would rather have the three. Perhaps you would choose the easier road to building. Well, then you are that sort of person.

But say you have fought your way with builders and carpenters, insisted on applying the principle of quality—alas, the battle is only a third won! There is still the furnishing of that house and the making of the garden.

Of course, the easier way is to go out and buy the furniture at one fell swoop. The more difficult, and more satisfying course, is to purchase it piece by piece, following a preconceived scheme for each room. Here, if you are in doubt, you will solicit the aid of a decorator who is trained in such matters. But the room will not be finished over night. The proper making of curtains, the desirable upholstering of furniture, the lamps, the shades, the rugs, the paper or paint on the wall, all of these require time. In each process there is an amazing and exasperating amount of delay.

The making of a good garden demands the same slow development. Gardens cannot be grown in a day. The process of choosing the right shrub for this place and that, the business of selecting trees and herbaceous perennials and making lawns cannot be done without a definite plan or without the exercise of infinite patience.

THERE are two ways by which you can judge a connoisseur: he has a definite, well-thought-out philosophy of life by which his standards are guided, and he is capable of a patience that would pale Job into insignificance. His insistence on getting what he wants is colossal.

The reason why so many of us are not connoisseurs in the building of our houses, the furnishing of our houses and the making of our gardens is that we lack the philosophy of life which demands the standard of quality and we chafe under the delays that naturally accompany the accomplishment of good work.

Just how can these be acquired?

Well, very few people are born connoisseurs and, considering the habits of the average babe, very few of us are born patient. These habits are acquired. They are not animal traits; they are habits which man, in his arduous ascent from the beast, has had to develop by slow and laborous processes. When he has achieved patience, discrimination, and the courage of his convictions, he is apt to have become a connoisseur.

TREE-DOOM

To draw sweet sustenance from the earth
Without devouring meat that's slain;
With casing bark to fit one's girth
And stand unhoused in wind, sun, rain,—
To have waved leaves instead of hair
And a green color for a face;
Never to move through life elsewhere
But root forever in one place:
O, what a strange life there must be
In a broad, earth-rooted tree!
And yet, men say, when stricken sore
Trees shiver a space just as they're felled;
A sentience sweeps their inmost core
That by their downward rush is quelled,
As if, from base to crown, they tried
To walk but once before they died!

Harry Kemp.

Gillies

THE HOUSE AND ITS SITE

You often hear it said that a house grows naturally out of the ground. This harmony of house and setting is produced only by a careful consideration of the site and the building materials suitable for that site. Thus, the home of George Taylor, Mt. Vernon, N. Y., rises on foundations of rough stone that support rough cast walls. The trim, balcony and shutters are of plain stained wood. These elements are harmonious with the woodland setting. Lewis Bowman, architect

Broad panels of begonias and festooned arches of ivy form the basis of the planting scheme in this town garden near Paris. The Plants themselves are an incidental part of the general design, subdued by the importance of the symmetrical plan

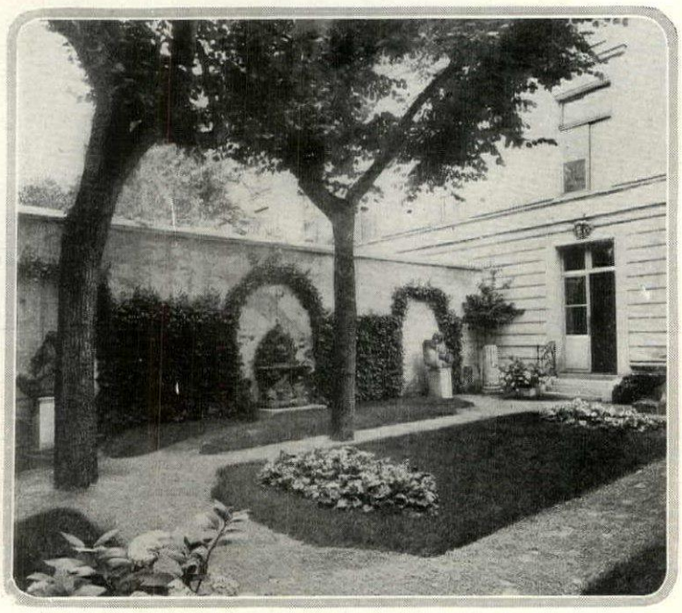
THE FORMALITY OF FRENCH TOWN GARDENS

In Which Design Plays the Leading Role and Nature a Minor Part

MINGA POPE DURYEA

FRENCH gardens represent the triumph of man over nature. Ever since that 17th Century day when Louis XIV called in the rising young landscape architect, Andre Le Notre, and commissioned him to show plants to their places and keep them there, the gardens of France have been upon their good behaviour. The lesson of those eye-stretching vistas and knotted parterres of Versailles, Chantilly, the Tuileries, and Fontainebleau, has not been forgotten. Plants that are neat in habit and readily subdued to the purpose of their arrangement are the favored ones. All others are kept under strict surveillance. Wild gardens, one suspects, are grown in cages.

Almost every garden in France, from the dooryards of the Midi to the sophisticated schemes of the modern manoirs and chateaux, reflects this spirit of formality. An air of relentless symmetry extends over each detail of the designs. And therein lies the difference between formal gardens in France and formal gardens in England and America. Here and in England formality is generally confined to the main outlines of the garden. The plants of the flower beds and borders are arranged into irregular groupings and derive their chief charm from this method of thoughtful confusion. Small trees and shrubs that form part of the decorative scheme of British and American gardens for the most part grow independently and undisturbed. Vines clamber up walls naturally and with no obvious guidance.



The untroubled simplicity of such an architecturally treated garden as this is both satisfying and intensely practical

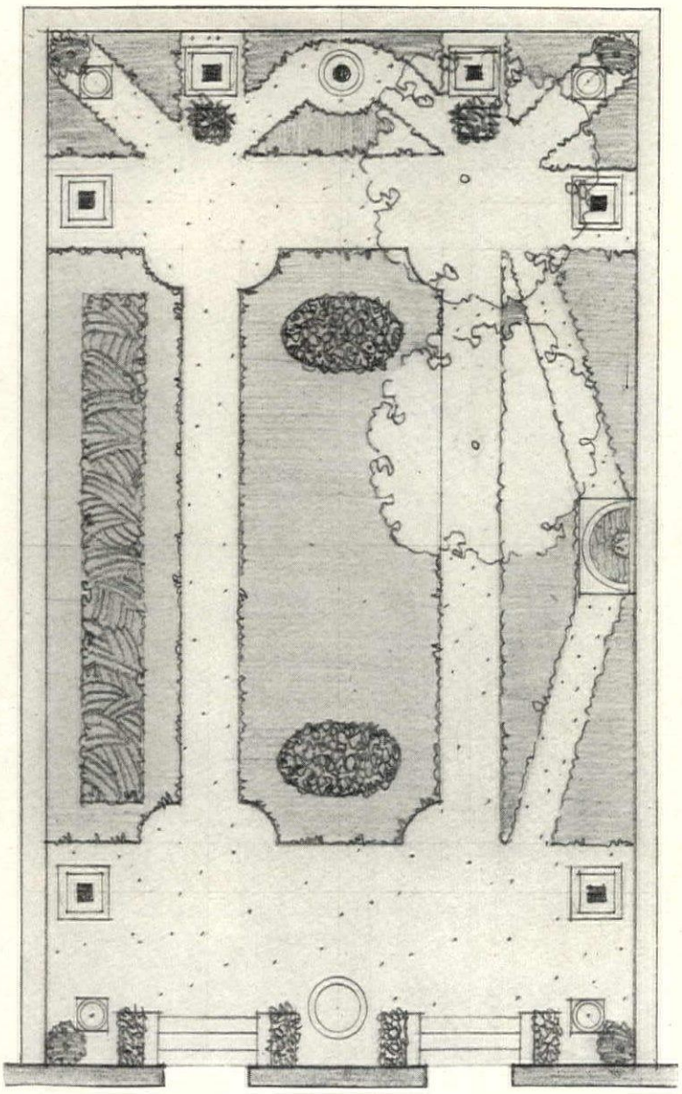
In France, on the other hand, plants are placed in flower beds with strict regularity, and only such plants are used which will maintain this formality at all times. It hap-

pens that this style of garden planning is very happily suited to town gardens where a simplicity that is almost severe is well adapted to the compact area of the usual city backyard.

This Gallic idea of gardening, as it applies in the town garden, is splendidly illustrated in the accompanying photographs and plan. From the plan it will be seen how the two main paths of the garden continue the line of the garden doorways and steps to give the garden an intimate connection with the house; how each path ends upon some bit of sculpture or other garden decoration; how each grass plot becomes a well proportioned panel decorated by flower beds and borders that are essentially strips and spots of a single color.

The vines on the walls have been led into architectural paths. Trellises have been provided for them to a height of 5′ except where it has been desired to furnish a background for a piece of sculpture, an urn, or a wall fountain. In these places round and flat arches spring between the solid walls of ivy. The vines do not vote. They have no voice in the direction or the character of their wanderings. They are given a guide and, according to that guide, they grow. And amid the artificiality of the town garden the effect obtained in this manner is both appropriate and delightful.

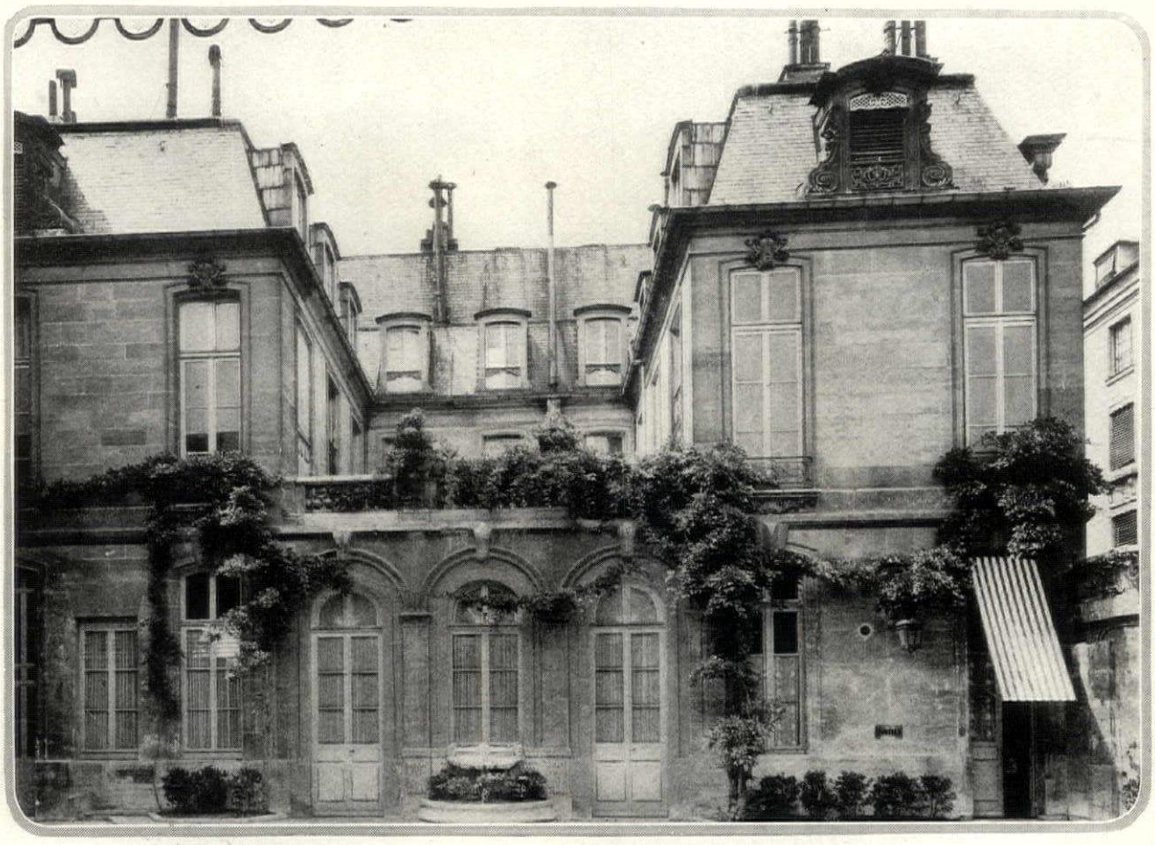
The flower beds in this garden are planted with begonias. The long border at the side is filled so compactly with a small, coral pink variety that it is almost as though someone had unrolled a coral colored carpet on the grass. The oval beds in the central panel of turf are filled with the large fringed type of the same plant. These beds must be emptied each Fall and filled each Spring, but it must be said for the plants that they require very little attention during their long blooming period. If there is a lack of variety of color there is also a lack of trouble.



French garden plans are like lessons in logic; there is a reason for every detail of design, and each line leads somewhere

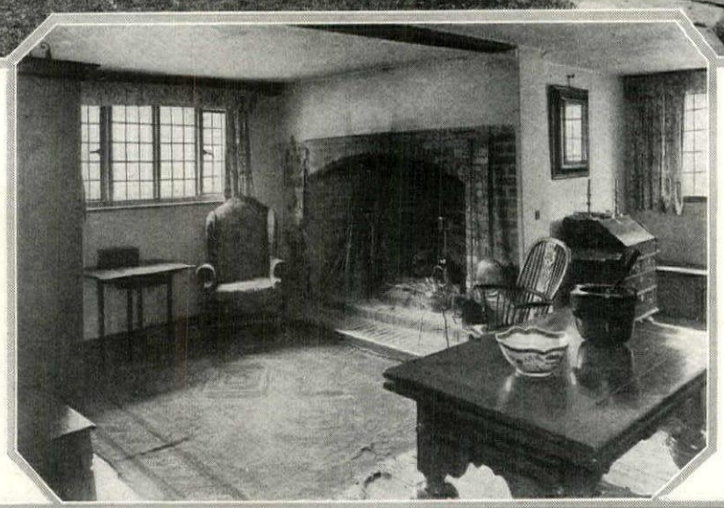
The larger plants in the garden are generally, as in this case, hydrangeas in tubs. As with begonias they offer beautiful masses of continuous color throughout the Summer with the slightest amount of attention. It is unnecessary to protect them in the Winter because, at that time, they must be carried bodily indoors, where they may be forgotten until the approach of warm weather in the Spring.

There is much to be learned from the French manner of gardening, and from this particular Paris garden, which may be applied with advantage to our town gardens in this country. First of all it is necessary to make the design interestingly formal and composed of materials which will be substantial and permanent, as the paths, vines, sculpture, and turf panels of the example shown here. Then it is necessary to use simple plants simply. For when city gardens require a great deal of gardening they are apt to slip into a state of neglect—as French gardens rarely do.

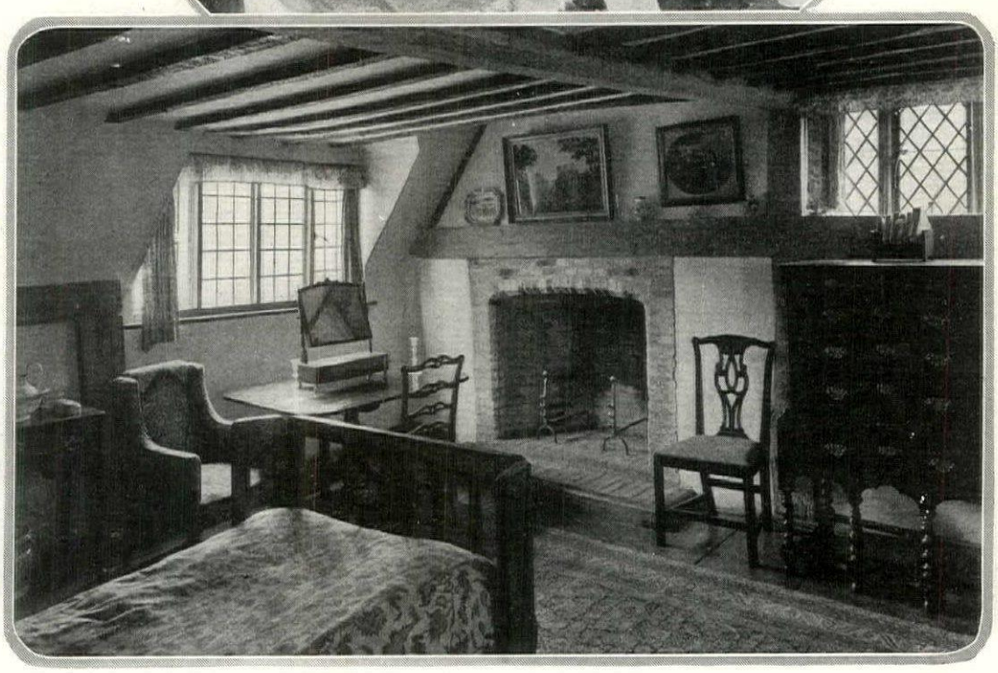


Woodbine and wisteria drape this French facade and add another picturesque note to an Empire exterior

West End, Chiddingfold, Surrey, England, dates from the 15th Century. This view is of the weathered tiles and half-timbering of the south end. Harry Redfern was the architect of the restoration



The fine old fireplace in the hall is part of the original house as it was built by a certain Richard de Ropplegh in 1453. It was brought to light in the course of the alterations executed recently



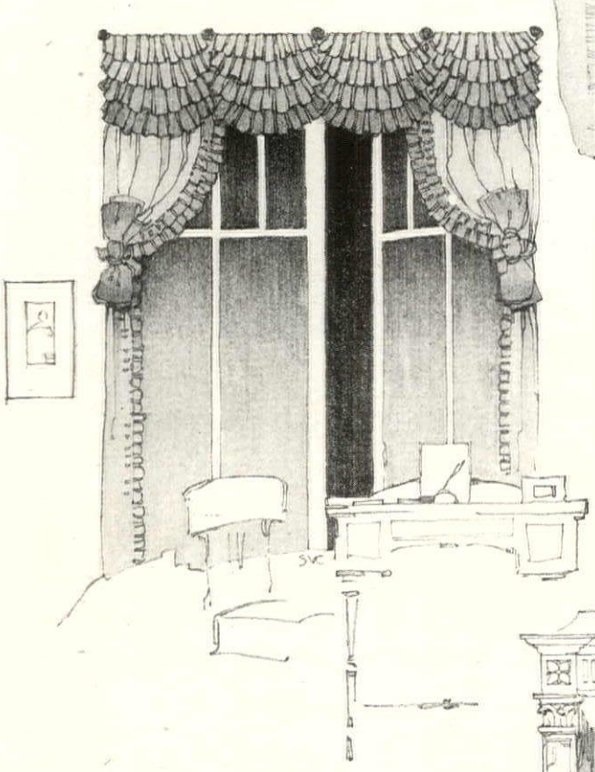
The fireplace in this bedroom dates from the same period as that in the hall. The ceiling is beamed and the timber frame of the house is seen in the walls. The floor here is made of elm planks, which have taken on a beautiful color with the passage of time

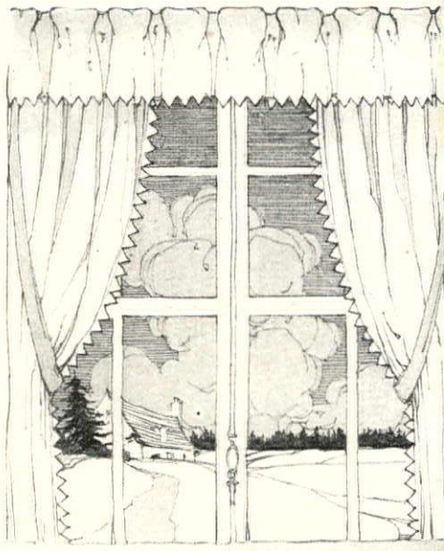
A TREASURE *from the* XV*th* CENTURY

This view shows the most remarkable feature of the house—the long unbroken line of windows which lights the living room. It is unusual to find such a generous provision in a house of this period

Seen from within, the line of windows lends a peculiar charm to this long, low parlor, with its heavy beams and its flooring of wide oak planks, its simple window draperies and the sparse furnishing

The curtains at the right of plain green glazed chintz edged with narrow pleatings of mauve have a decorative valance of green pleated cocardes against a plain mauve ground

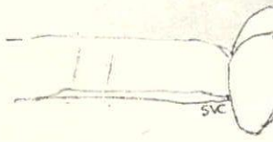


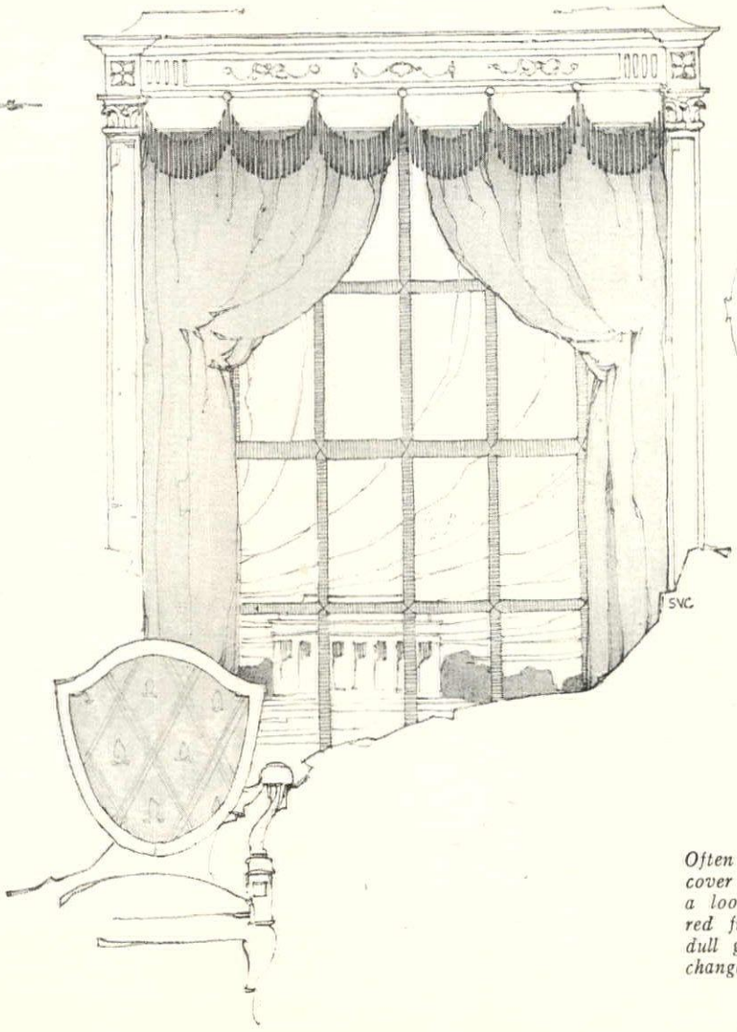


DECORATIVE NEW VALANCES

Designed by

CHANDLER W. IRELAND

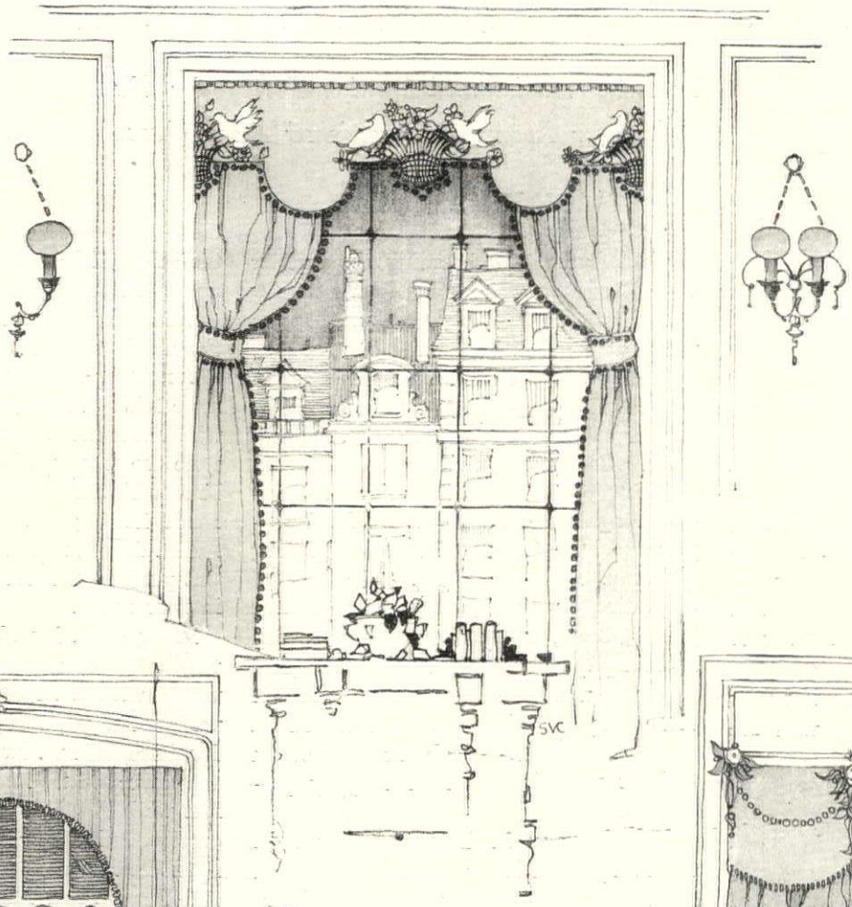




Charming for a young girl's room are the curtains above turquoise taffeta with a valance of four pinked ruffles in turquoise, green, salmon and yellow with turquoise pompoms

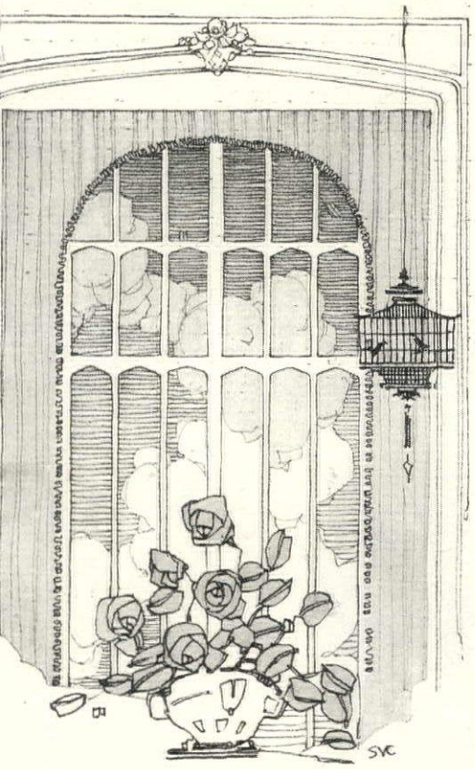
The pointed edges of peach colored satin curtain and valance above are picoted in green. The valance is made with a French heading and long narrow tiebacks add a graceful note

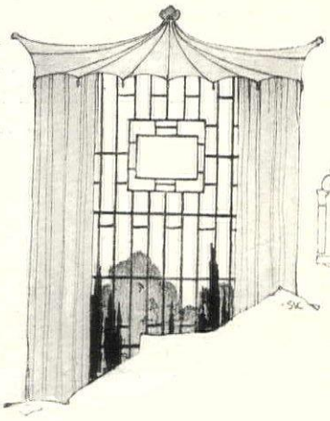
Often it is inadvisable to cover the trim. In this case a looped valance of heavy red fringe hung from large dull gold nails is used over changeable red and gold taffeta curtains

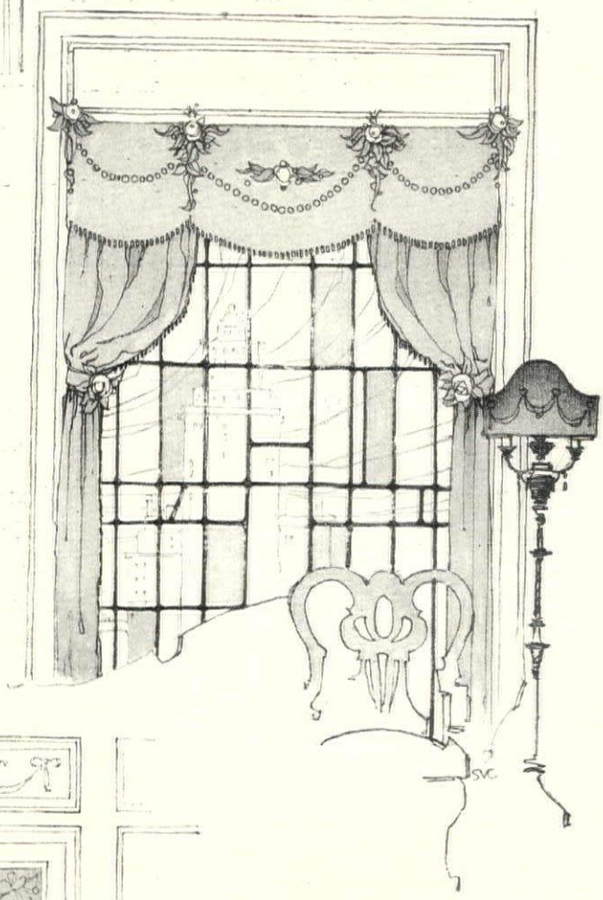


ts of flowers and cut out of chintz g gay color to nce of plain yellow chintz edged with ed wooden beads

The valance in the center of the page, shaped somewhat like a pagoda is of flame colored taffeta, each point edged with a brilliant jade drop

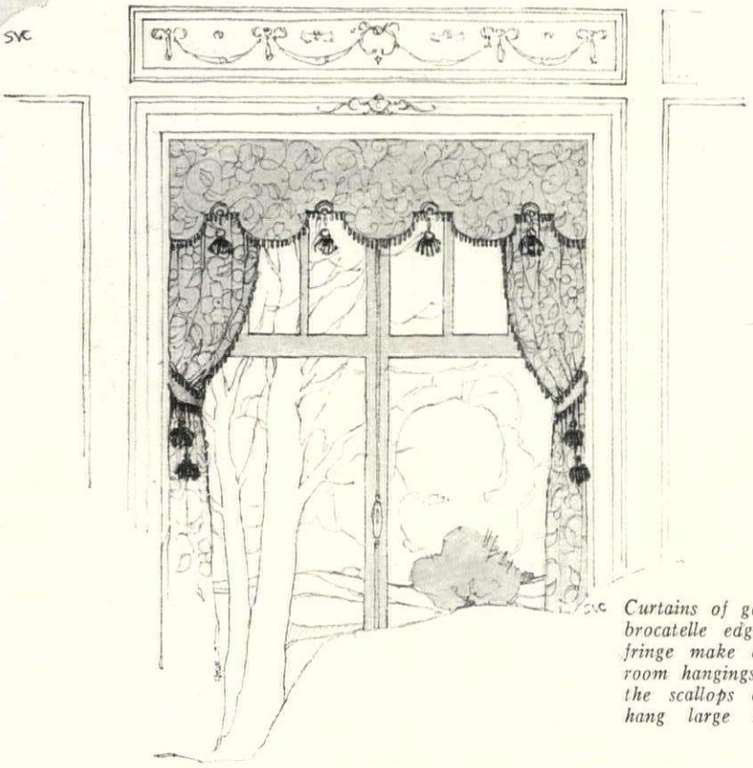






Here the valance and curtains are cut in one forming an attractive arch effect. The material is plain green glazed chintz trimmed with orange cut wool fringe

Unusually distinctive is the valance above of apricot taffeta ornamented with sprays of colored glass flowers gracefully connected by swags of clear crystal



Curtains of gold and brown brocatelle edged with tassel fringe make dignified living room hangings. Between the scallops of the valance hang large Italian tassels.

THE BEAUTY OF DARK WOODWORK

We Draw on Both Native and Foreign Forest for the Woods to Give Our Rooms Distinguished Atmosphere

MARY H. NORTHEND

THE finishing of interior walls is a problem that changes continuously, for with each new combination of colors, appropriate backgrounds are demanded, backgrounds that are suitable for correct room picturing. Walls are a structural necessity, lending as they do to each individual room a privacy that could not have been attained if mere hangings were utilized. Yet the spacing of rooms, especially in a small house, taxes the architect's ingenuity to the utmost, as all elaborate conceptions must be eliminated and every inch of space utilized in order to produce right results.

Simple walls are an absolute necessity for only they are in sympathy with the furnishing, yet they must be carefully planned that they may lend added space to rooms already so limited in size as to appear cramped, a fatal mistake in apartments where women live the major part of their lives and the man of the house rests from his work and worry.

Wood has been used for wall finish ever since houses were built, never losing its popularity through the ages, so that today, when there are so many kinds and tones on the market, it seems a very simple matter to work out harmonious schemes, not only in small houses, but large ones and through its use to lend dignity to the home.

In our early architecture there existed a definite charm brought about through the bold spirit of the master builders, a fine example of whose work is still in existence in the Fairbanks House at Dedham, Massachusetts, where the oldest room retains its original feather edge boarding, the ancestor of dull dark woodwork in America.

We find an interesting example of native wood finish in the white and pumpkin pine used in some of our fine old houses, mellowed and smoke-stained by the fires that burned continuously in the cavernous fireplace. Color tones, the first semblance of interior decorating, appeared here, created through the garlands of dried red peppers and bunches of yellow corn depending from the ceiling beams. And an added decorative charm was given by placing pewter, brass, and copper on the dresser, repeating the color note by decorating the fireplace mantel in a similar manner. Even the pots and kettles that hung on the crane added interest, with the glow of the firelight playing over their brightly polished surfaces.

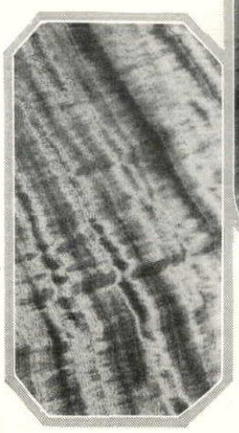
The next step in dark woodwork came when larger and better houses were erected, and the owners, recalling the manor houses across seas, imported dark woodwork for interior use. This is true in both of the Lee manor houses in Marblehead, Massachusetts, the woodwork ready for insertion having been brought over in the holds of the ships. Here simplicity of the interior finish is livened by priceless hand tooling, the handicraft of Grinling Gibbons and Samuel McIntyre.

As time passed and the country became more thickly settled, we find that woods for wall treatment were freely used, and there were so many kinds that they could be suitable for decoration in both large and small houses; the color note varying to such a degree, that even in smaller houses it was possible to include dull dark wood for interior finish.

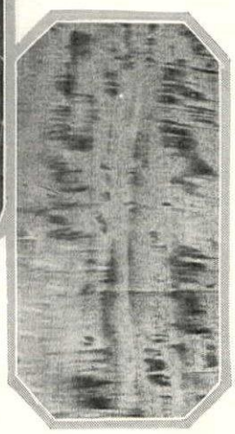
Many of us have become so accustomed to the use of white painted backgrounds, which were a necessity to bring out the value of dark, rich, Colonial mahogany furniture, that we have failed to appreciate the value of these wonderful dark woods, in fact we have taken little pains to acquaint ourselves with their color value, depending upon the few unrelated facts gleaned here and there, often incorrect in detail, thus prejudicing the public against its use. Then, too, wood seemed such a common means of interior finish that little thought was given to its study. In these days, however, with the whole world at our doors and much of the fine woodwork in foreign lands purchasable, we are finding out what a charming setting it is for rooms where rich tapestry or colorful fabrics are a necessity.

Architects, too, are realizing how invaluable these dark woods are, and impressed with their increasing value are searching the lumber yards both in Boston and New York to discover rare bits that may have lain neglected

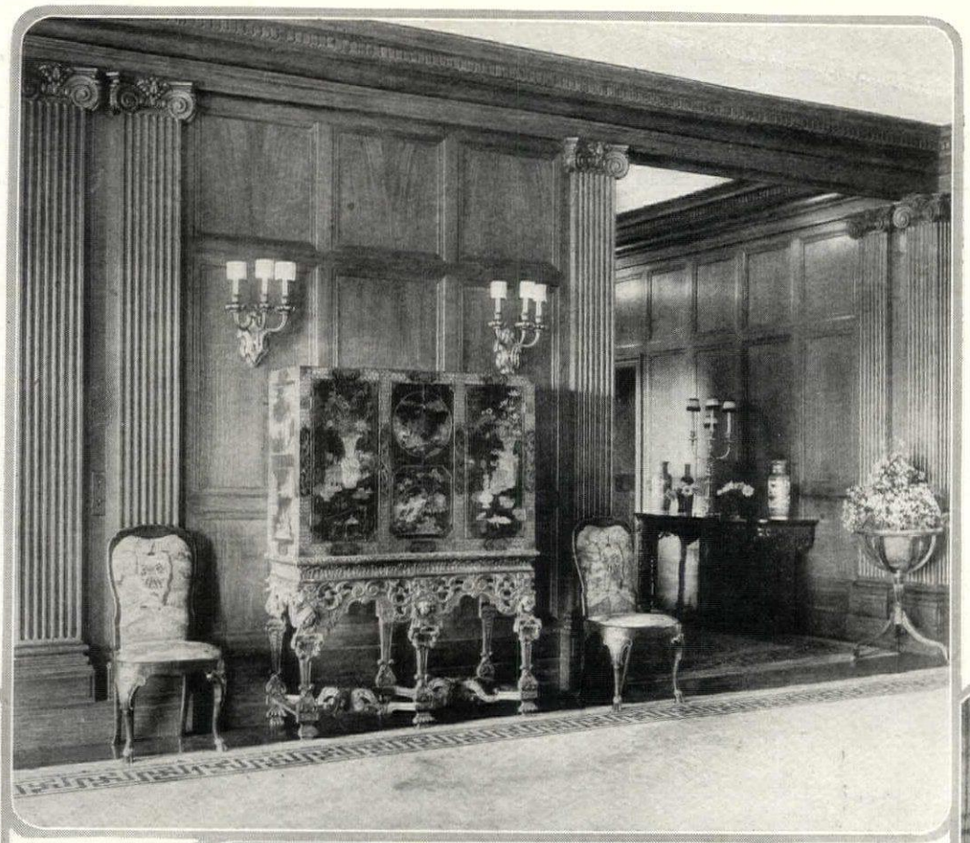
Butternut was used for the paneling of this oval reception room in the New York home of Mrs. Willard Straight. Delano & Aldrich were the architects



A slab of mahogany showing the delicate grain of that beautiful wood



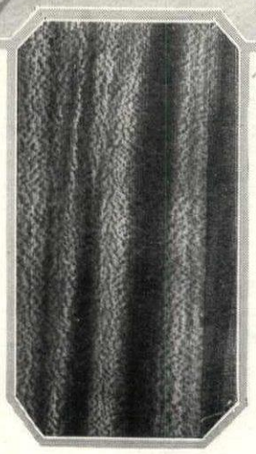
Another type and cutting of mahogany shows quite a different grain pattern



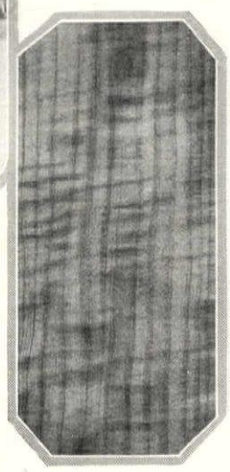
A distinguished background is created for the furniture in this living room by the columns and panels of walnut. Courtesy of the American Walnut Association

American black walnut of a fiddle-back mottle grain

Walnut is used in the door and paneling of this room, designed by Howard Major



A slab of sycamore, quarter-sawn, showing the peculiar type of fibre in this native wood



Wild black cherry, one of our finest cabinet woods

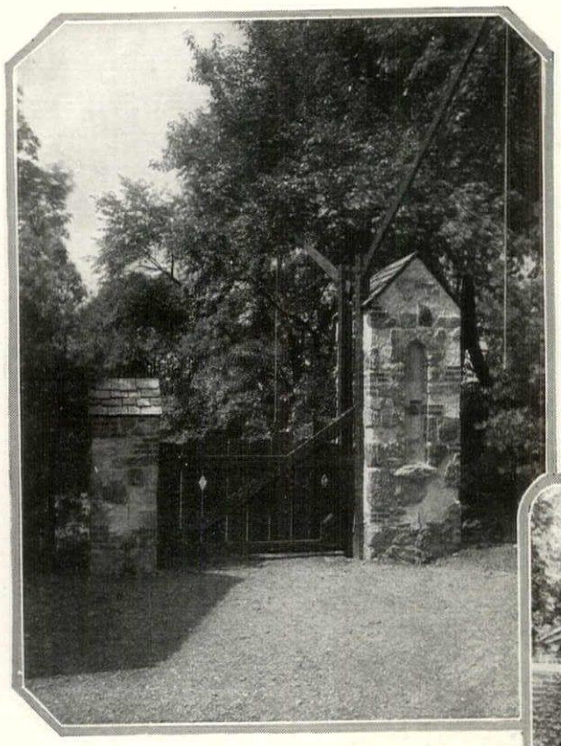
for years. Through this search priceless pieces have been discovered which are being utilized for the most costly residences in New York, Philadelphia, and Boston. Carefully refinished, these fragments are suitable for any mansion. Particularly is this true of mantels and doors as well as window frames and wainscoting, which are given practically their original setting, with furniture and household decorations of the same era, arranged with infinite taste and knowledge.

Doubtless many of the older cities and towns contain examples of this early American woodwork; especially in the houses which are tenantless and dilapidated can it be secured in various degrees of excellence, for many of the craftsman of the early days were skillful designers as well as clever workmen. What stories this old woodwork could tell had it but the power of speech, for through the doorways of many of these mansions have passed famous ladies and Colonial heroes.

So the old American dull woodwork is taking its place beside that brought over seas, giving some of our modern houses a dignified charm which is most impressive. There is another advantage in the use of this old material; for new natural wood, even if kiln dried, is liable to warp. And naturally it cannot compare with the richness which the old woodwork has gained through weathering for centuries. All wood is porous, and when it is first dried out, it readily absorbs moisture and is easily affected by climatic conditions. Therefore, it takes much seasoning to achieve a condition satisfactory for use in our homes. Beautiful woods have a value of their own; for many varieties show most exquisite grain, and yet there are no two pieces alike.

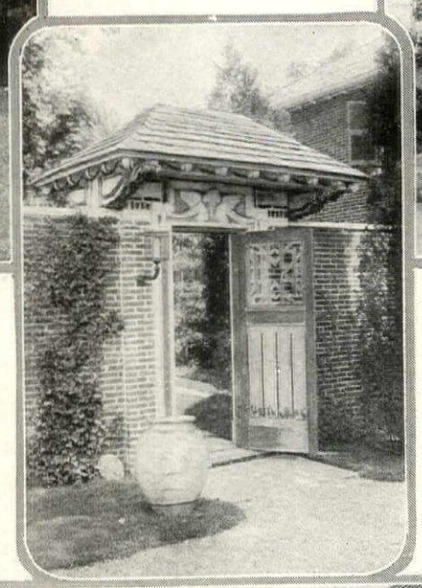
There is a range of natural color in our different woods that gives us a rare selection. And the richness of wood finish may easily decide the choice of hangings,

(*Continued on page 92*)



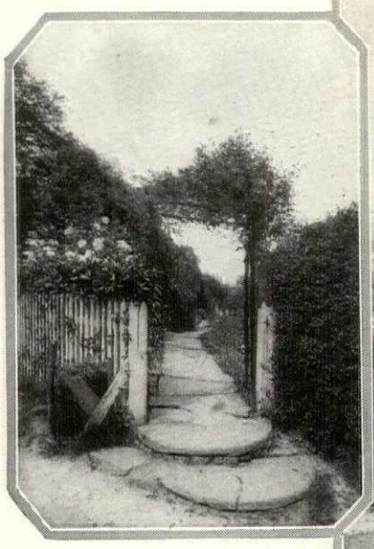
A bridle-path gateway with gabled, picturesque piers laid up of brick, stone, stucco, and slate, and operated by long handled levers fixed at about 18 hands height

The gateway below, designed for his own garden by Thomas Hastings, is a hooded structure of the Georgian period but is colorfully detailed in the Italian spirit



A small oaken gate, adze-hewn and pegged, harmonized delightfully with the window trim of oak, handled in the same manner, on a house in a British vernacular style

The charm and effectiveness of inexpensive materials unpretentiously arranged: a hawthorn hedge, a fence, and a rose-hung gateway



A stone arch in the garden wall filled by a white, grilled door helps to achieve an air of seclusion and affords a nice contrast in materials

In the enclosed terrace of the house of B. B. Bryan, at Great Neck, L. I., designed by Patterson-King, a Georgian gate extends a graceful welcome

WHEN YOU PLAN YOUR GARDEN

Give It a Gateway or Two so That Each Entrance and Exit May be an Occasion

RICHARD H. PRATT

TO be successful the garden gateway should be both a siren and a signature. It should hold an allure, but it should also hold a promise. And its own beauty should be equalled by that of the garden upon which it opens, for the loveliest gateway in the world would be something of a fraud if it led onto a dreary aspect. It should be a temptation with a happy ending.

In its most elemental form a gateway is nothing more than an opening in the wall, fence, or hedge that encloses the garden. What lifts it above the commonplace is the way in which it becomes an enticing decoration and the faithfulness with which it indicates the spirit of its garden. If the garden is designed along simple lines the gateway should share the same modesty; if the garden rises to glamorous heights of formality the entrance should soar with it.

It is this extremely important detail of appropriateness which must be kept in mind more than any other. For the garden gateway, after all, is a sort of distilled essence of the garden. In fact, one of the most retiring garden gateways in the country is made one of the most successful by little else than this quality. It is a simple, tiny affair consisting of a gate of white palings swung between two plainly capped wooden posts, all nicely proportioned. It marks the gap in a hedge of tall dark cedars which encircles a just as simple Colonial garden. And its success is entirely due to the fact that it makes no attempt to outrank the garden, but is satisfied with serving as a hint of the garden's unpretentious delights, and by hinting so delightfully that a visit becomes inevitable.

In many gardens the gateway affords the only architectural note. If possible, in such a case, it should repeat the treatment and materials of the house. For example, the bridle-path gate shown on the opposite page, while it is at some distance from the house and is not part of a wall, but simply guards the opening in a hedge-row of pines, is distinctly related to the house that, likewise, is built in the English spirit of an interesting combination of stone, brick, and stucco.

Perhaps, technically speaking, each gateway should include a gate. If there are animals to be barred from the garden, or if a sense of privacy is to be suggested, a gate will be a necessity. In any case there is sufficient excuse for a gate—even for a solid one—if it is put in place only for its decorative effect, and for the air it gives to the most casual entrance. At the same time there are gateways so entirely complete as decorative openings that there would be no point to closing them in any way. Such a one is the rose arch that makes a side entrance into the garden shown below. A gate across it could in no way add to its beauty nor increase the pleasure of coming through it. Nor could the utter simplicity of the informal arbor gateway leading onto a flagged path, shown on the opposite page, be improved by any further device.

As with this white arched gateway in a New Hampshire garden, designed by Charles A. Platt, it is possible to make the only architectural note in the garden an effective picture from any point in the flowered enclosure

While there is an infinite variety of gateways in point of design and treatment they are all developments from two general kinds: those which are open above and those which carry some overhead construction. When the enclosure is a hedge, the former type can be made in any of the following ways, depending upon the character of the garden. It may consist merely of the hedge ends trimmed to accent the opening; or the hedge ends may be marked by posts or piers of wood, stone, brick, stucco, or combinations of these materials. In any of these latter instances a gate or a pair of gates may be hung. These free standing piers should fit tightly against the hedge ends to avoid an unsightly "leak" between the gate and the enclosure.

When the enclosure is a fence or lattice, the gate piers should repeat the design of the posts that form a part of the fence. They may be larger in size but their scale should be no greater than the others. An especially good example of this type of gateway is shown at the bottom of page 52. Very often the posts of the gateway and fence are kept at the same size and the accent is marked at the entrance by adding to the gate piers, in walls of stone, brick and stucco, some detail, such as a well turned capital. The wall ends at the gateway should be finished off in such a way that the entrance may be definitely marked. This can be done by slightly enlarging the wall ends into squared piers, and also by topping them with stone, brick, tile or with cut or molded capitals. The whole point is in some way to accent the opening. If a gate is to be swung across the opening

(*Continued on page 112*)

In the next article of the series: When You Plan Your Garden, the design and construction of the pergola will be discussed together with the much mooted question of its place in the garden scheme

THE FIRST STEP IN GARDENING

Some Suggestions on How to Get the Best Service From the Spring Seed and Nursery Catalogs

ALEXANDER DORN

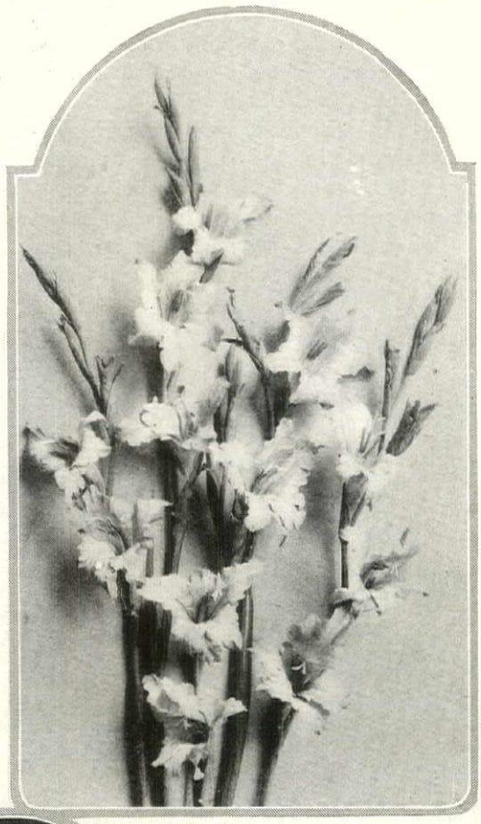
SINCE the passing of the 18th Amendment, indulging in nursery and seed catalogs is the only lawful—and most popular—form of intoxication permitted the American people. Intoxication it certainly is. Weeks before the first warm whiff of spring air, men and women everywhere have been furiously studying catalogs, making out lists, tearing them up and making them over again, spending hypothetical thousands and then reducing them to a few actual dollars. It is a grand orgy! It is a legitimate, significant and perfectly delightful orgy! But, like any sort of orgy, it has its morning after.

Of the making of seed and nursery catalogs there is no end. But reading even a mere half dozen of them requires a strong will and a clear head. The peculiar form of confusion that follows on the perusal of many catalogs may bring disastrous results to the gardener. He may become a seed profligate. These words are written not to prevent him becoming a profligate—that would be quite impossible!—but to help him derive some benefit from his orgy.

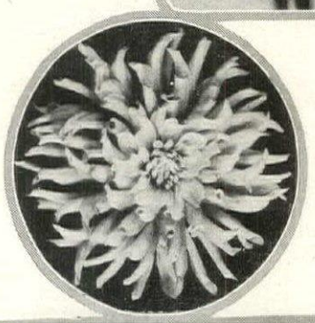
The first thing that is desirable in a seed or nursery catalog is the truth. Honest descriptions, simply written, devoid of rapturous exaggeration is the desired feature. The gardener reads a flowery description of some annual. It is pictured in its perfection. He visualizes himself as creating that perfect blossom. He buys the seed, plants it, cultivates the seedling—and when the flowers appear they may fall short of the catalog description. In nine cases out of ten he will blame the seeds and the seedsman. The same is true of nursery descriptions. The home owner, for example, pictures a grove of dogwood in the back of his garden. His purse prevents him buying large trees. When the trees come, they are little affairs—and he waits several years before he has his grove. Of course, much of this can be blamed on the stupidity of the gardener or on his method of handling the plant material, but it also can be partially blamed on the men who write the catalogs. Consequently, the first rule for the beginning gardener is to avoid those catalogs that contain exaggerated statements. You will find that well established firms are satisfied to let their seeds and plants speak for themselves. Those are the firms to patronize.

On the other hand, the descriptions must be adequate in addition to being accurate. The reading matter in the catalog should help the amateur make

(*Continued on page* 104)

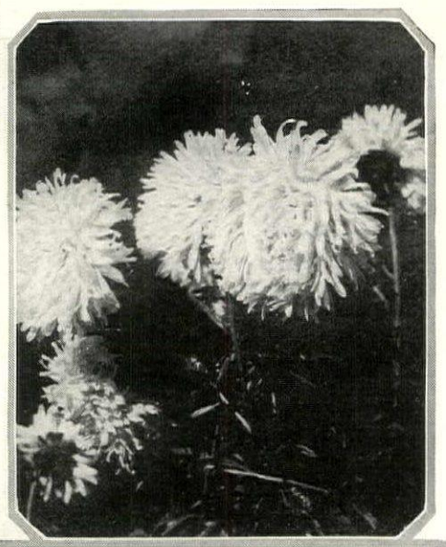


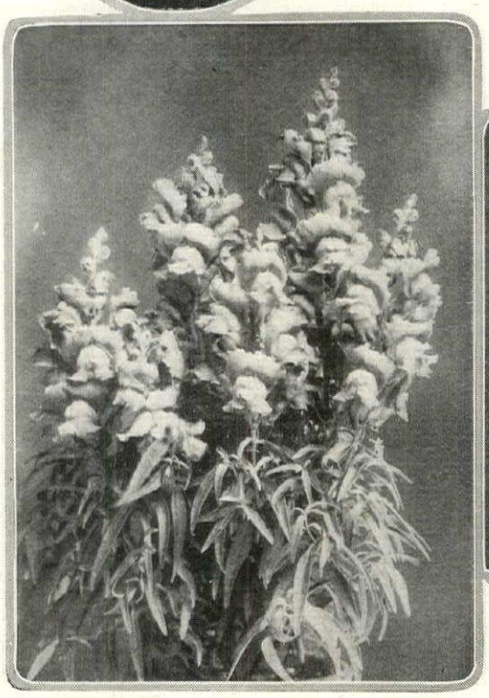
A. E. Kunderd, who gave us ruffled gladioli, has created a fringed type. It is very rare



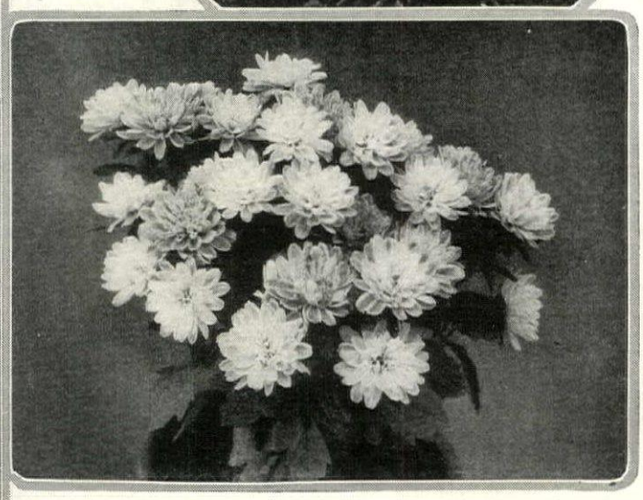
The hybrid cactus dahlia "The Marchioness" is a new creation brought out by M. G. Tyler

Among the 1923 novelties is a new aster, "Amazon", lavender pink, that grows to unusual size. It is grown by Charles Elliott





The new antirrhinum "Radiance", is terra-cotta shaded salmon. Courtesy of Alex. Forbes & Co

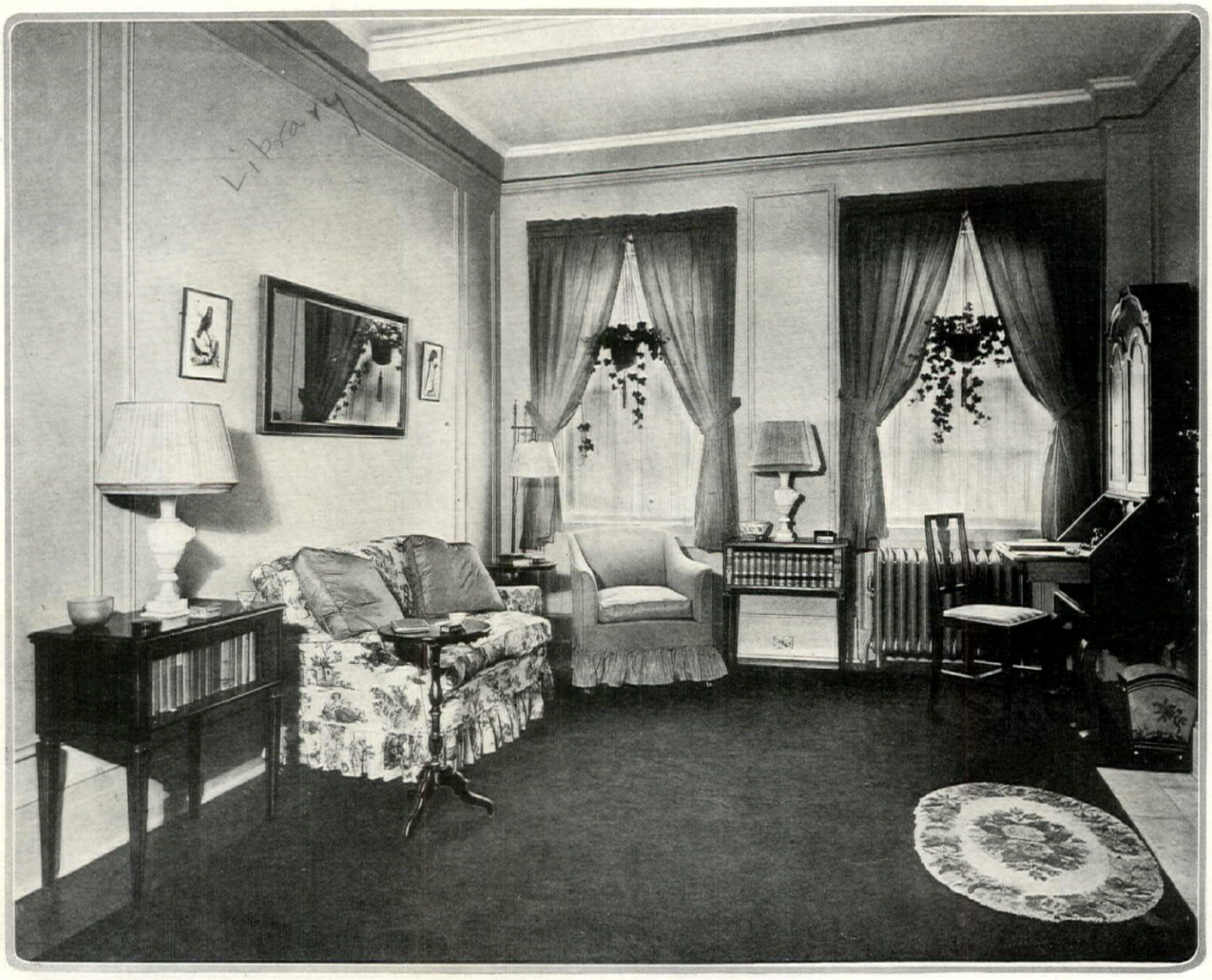


A new baby aster "Tom Thumb," 8" high, with double and semi-double flowers. Hart & Vick

A LITTLE PORTFOLIO OF GOOD INTERIORS

The living room above is in the home of Mrs. Edward Roberts in Paoli, Pa. Butter colored walls, gold hangings and furniture done in crimson silk, make an exceptionally inviting interior. Miss Gheen, decorator

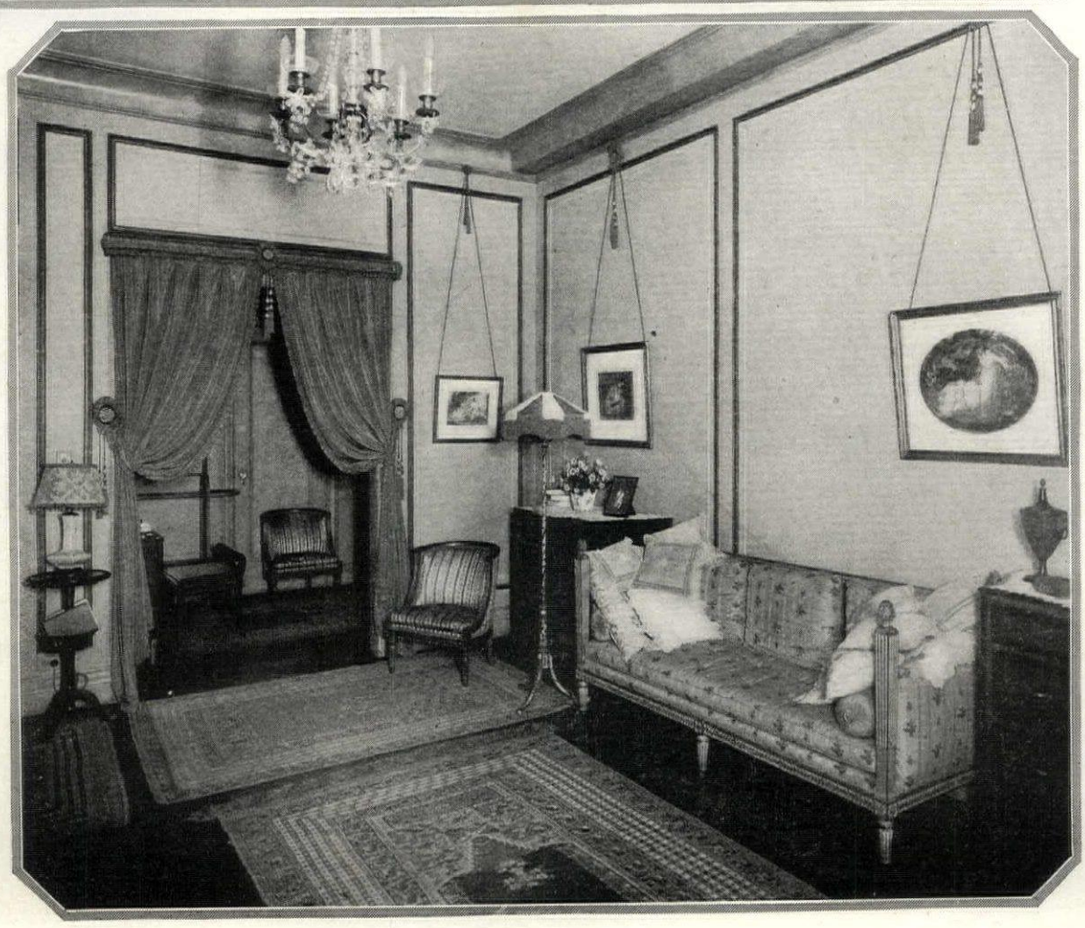
A living room of much dignity has oak paneled walls, a decorative plaster ceiling, furniture done in green damask and Jacobean tapestry and hangings of Elizabethan crewel work Chamberlin Dodds, decorator



Much of the charm of this living room in the New York apartment of Mrs. Geoffry Bonnell is due to the clever blending of colors. Pale Adam green walls and wine colored taffeta hangings combine charmingly with the toile de Jouy on the sofa. Diane Tate and Marion Hall, Inc., were the decorators

A bedroom in this same apartment has light gray walls and woodwork, striped taffeta curtains in blue and apricot and an old-fashioned flowered chintz on the furniture. The blue painted bed matches the graceful draped dressing table and has a spread of fine cream colored net over flesh pink satin

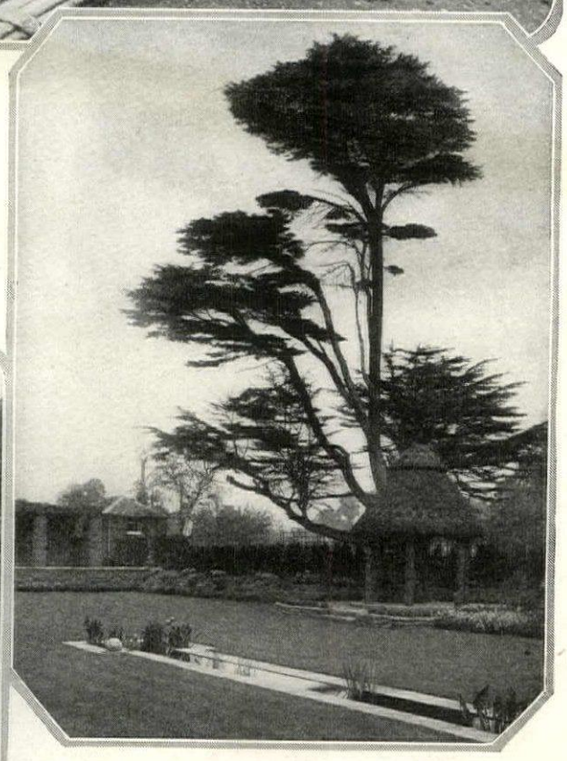
The dining room in Mrs. Bonnell's apartment repeats the color scheme of the living room. 18th Century Italian walnut chairs have seats covered in red and gold striped damask. The table is of the same period and combines well with the old Queene Anne cabinet. Diane Tate andMarion Hall, Inc., decorators



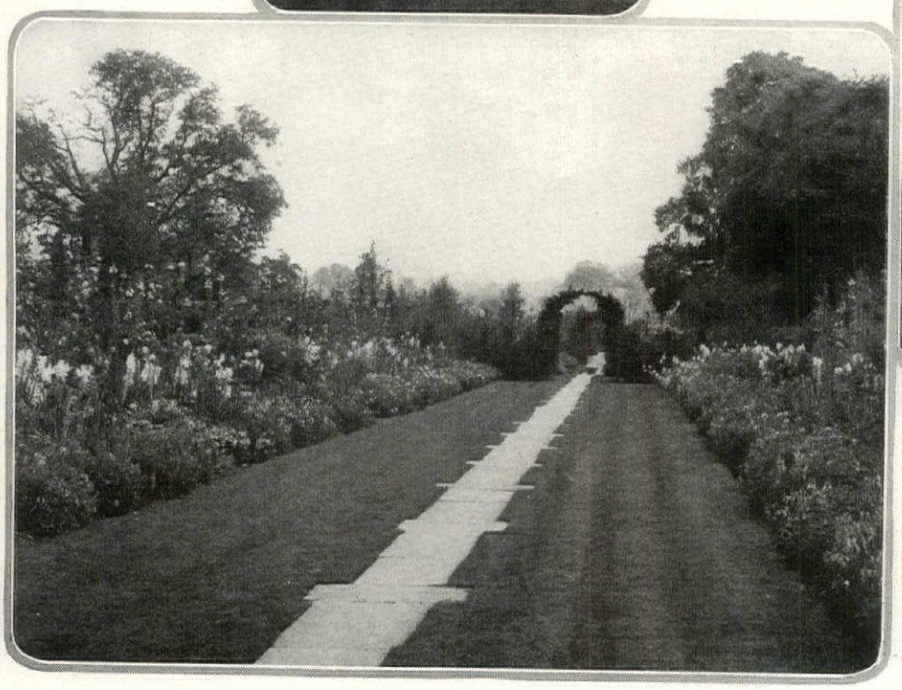
This picture shows a corner of a bedroom in the home of Mrs. Harry Payne Bingham. The gray-blue walls, paneled in purple and cream, make an effective background for the mauve hangings trimmed in rose, purple and jade and the old French furniture in striped silk of the period. Baron Voruz de Vaux, decorator

A small, paved garden, simply planned, set within a stone wall of dry masonry

A child's garden with pool, birdhouse, swing, sandpile, and playhouse



A broad, open garden overhung by a picturesque cedar of Lebanon



A ribbon of rectangular flags marks the center-line of this border

THREE GARDENS FOR GROWNUPS

And One for Children

Nurse and Child, a faïence figurine modeled by Claude Barthelemy, Avignon, 16th Century. This and the other illustrations are by courtesy of the Metropolitan Museum of Art

FAÏENCE OF OLD FRANCE

In The Colorful Porcelains of Rouen, Moustiers and Marseilles The Collector Finds Engrossing Interest

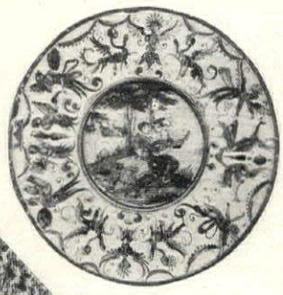
GARDNER TEALL

THE history of the potter's art is filled with many unsolved mysteries. This is particularly true of the history of the early faïence of France. We find it difficult to understand why French craftsmen appeared to take no thought of the fine maiolica wares of the Italian potters in the early days. They might easily, it would seem, have followed the methods of the craftsmen of Gubbio, Deruta, Pesaro and Urbino, particularly since François I. had employed Girolamo della Robbia on the faïence decorations for the façade of the Château de Madrid, which stood in the Bois de Boulogne, and had brought other Italian potters into France. Moreover the Italian Piccolpasso had published a handbook on the art of making maiolica and this

(Coninued on page 96)

A rare Rouen plate with music score decoration, dating from 1710 to 1720

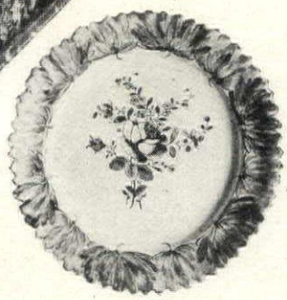
(Below) French faïence dish of 16th Century make, from Rouen



A plate from the Nevers fabrique, 1644, with pictorial center and grotesques

A 17th Century faïence pilgrim's bottle made in Beauvais

(Left) The Sacrifice of Noah, a 16th Century plateau from Lyon

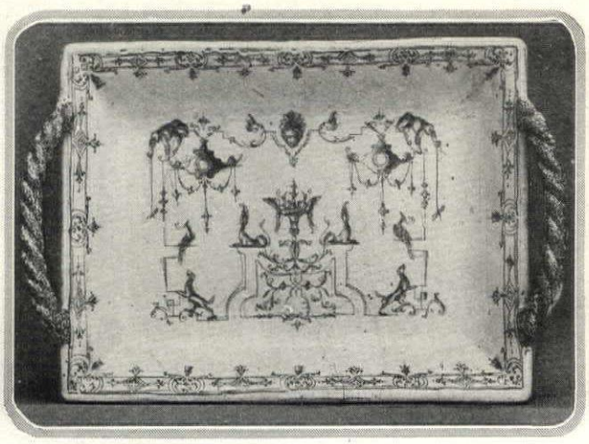


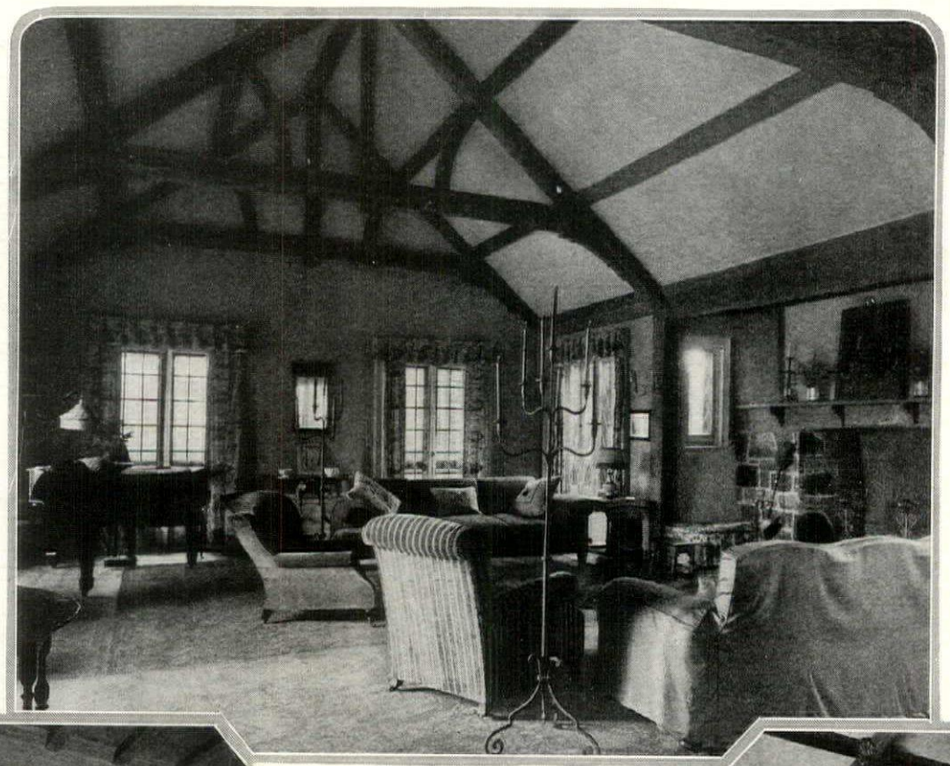
A Nevers pilgrim bottle in the faïence of 1640-1700

(Right) An example of Marseilles faïence dating from about 1760

(Left) An 18th Century plateau, made in the old works at Rouen

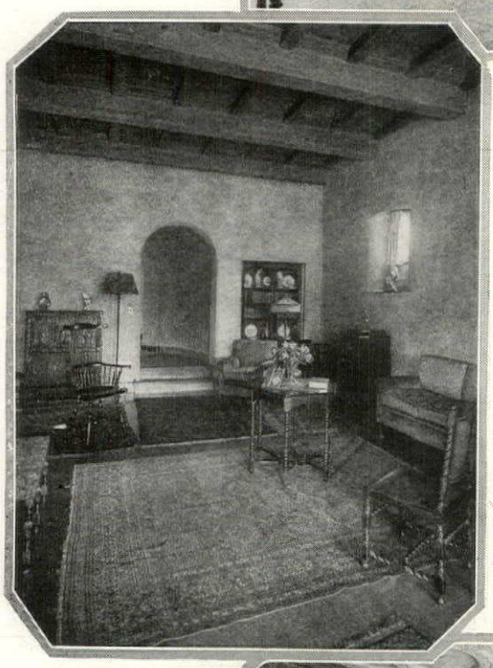
(Right) A faïence dish with handles, from Moustiers, dated about 1730

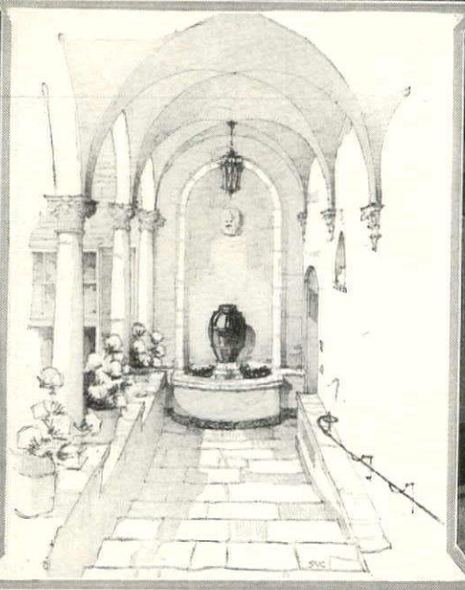


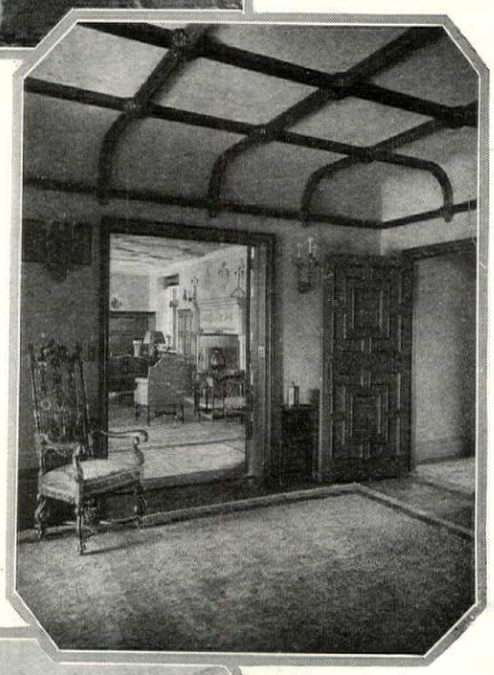


In the English type of house the supporting roof timbers are often exposed. The space between the timbers is plastered in the same manner as the walls. The architects of this were Peabody, Wilson & Brown

(Center) Groined arch or vaulted ceilings are characteristic of Gothic and Italian styles. They are fashioned from stone or molded plaster. In this house the Italian loggia ceiling is groined. Mellor, Meigs & Howe, architects







In houses of Italian precedents the supporting floor beams are exposed and the space between paneled. This style was adopted for the home of A. J. Thomas, architect, at Hartsdale, N. Y.

A decorative coved ceiling has been created in this residence, the home of W. J. Brainard, Scarsdale, N. Y., by heavy moldings placed to form regular panels. A. J. Bodker, architect

Geometric patterns worked in plaster is the contemporaneous ceiling for Jacobean rooms. Here it has been used in the home of W. M. Wickes, near Baltimore, Md. Smith & May architects

THE ROOF OF THE ROOM

If You Are Going to Build, Consider the Variety of Available Ceilings and Ceiling Treatments

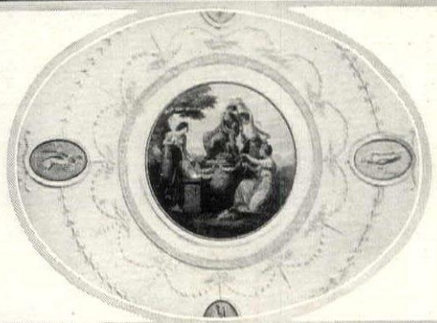
MARY FANTON ROBERTS

A FIRST glimpse of the vast blue arch that covers the Mediterranean is a thrilling experience, just as a sparkling starlit night at sea seems to exalt one's spirit. For the time being these great expanses become the ceilings of our world, and there is an immense encompassing peace in the boundless space that curves above us in magnificent vaults from zenith to horizon.

The idea of the ceiling, at least for great cathedrals and palaces, must have sprung from this vision of the sky as a covering of all the earths. And that is why so often the most splendid of the mediaeval ceilings were arched and vaulted, giving something of the sky's peace.

In France, from the time of Louis XII, vaulted ceilings were introduced and carved and painted or covered with rare tapestry testers attached by hooks, or boarded up in the manner of barrel vaults brilliantly painted. Often the spaces between the timbers were cut in panels and enriched with gold.

In remodeling Colonial farmhouses much of the old interior atmosphere can be re-established if the ceiling timbers are left exposed, as here



Painted panels in molded plaster frames are often found in larger Georgian houses. This is from the home of Wm. Hayward, Guy Lowell architect

In the reign of Louis XIII, finely wrought stucco ceilings gained prominence, sometimes richly colored. The plasterers became immensely important in the scheme of elaborate ceiling development, and some of the most significant Italian craftsmen devoted their attention to the creation of ornate stucco ceilings, walls and chimney-pieces. About this time stone slab ceilings became fashionable with exposed timbers, often painted and always carved.

In that gorgeous reign of the dapper little king, Louis XIV, palace ceilings became sumptuous to the point of suffocation. They were vaulted and domed and adorned with elaborate swage, often carved and frequently painted. And walls with equal magnificence were built up to the ceilings. Not an inch of bare space re-

(Continued on page 82)

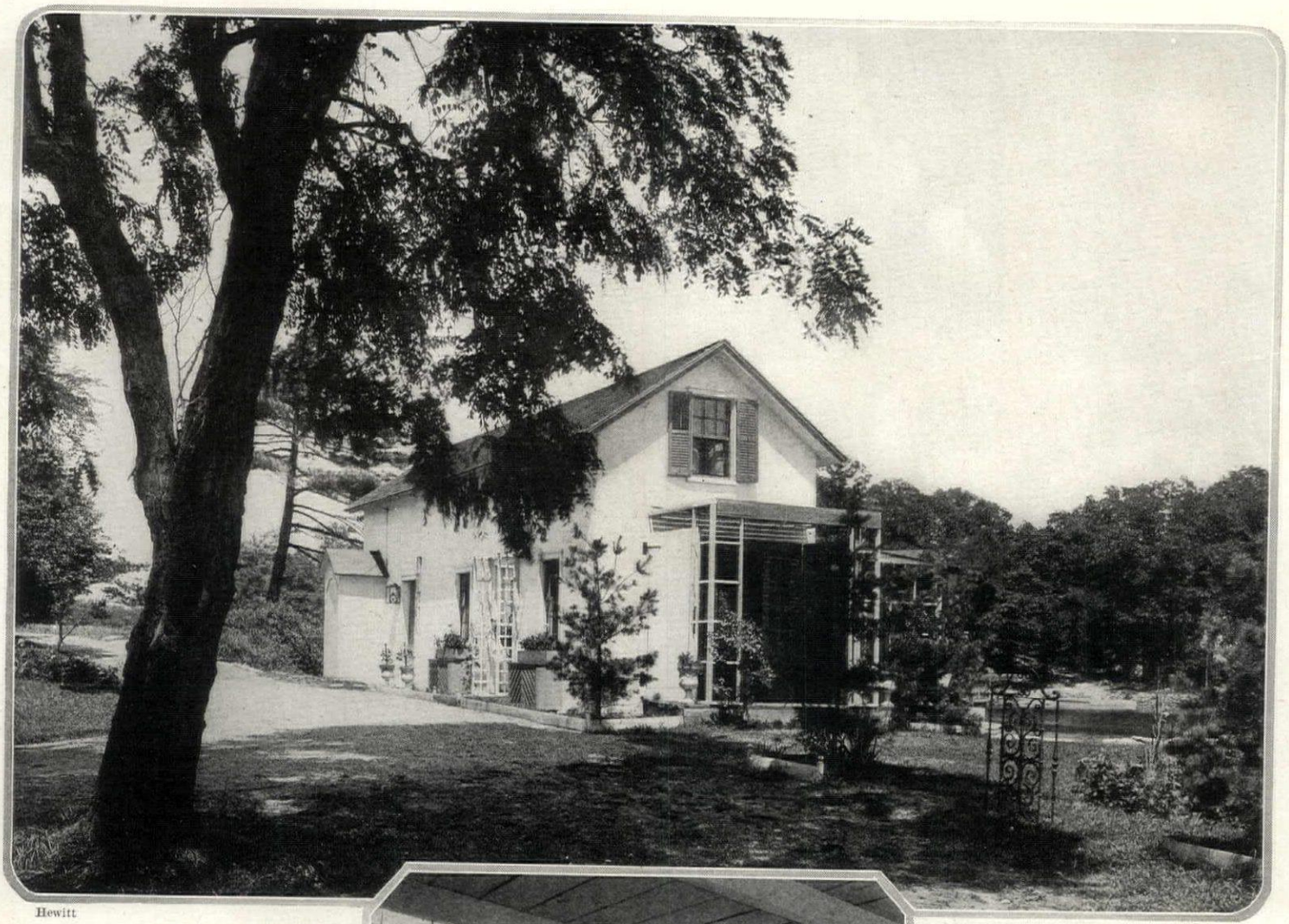
Parget, the finish used on the walls and ceilings of this room, consists of crudely molded plaster in which decorative designs are fashioned. It is suitable for English types of rooms

On the balcony one finds the same gay tones in the iron table painted yellow, the Spanish peasant chair in green and yellow and the Spanish rug in these same bright colors

All the furniture in the tiny bedroom is built-in after the manner of old Normandy and Brittany cottages. Bright Portuguese cotton prints make the cover and curtains

The furniture in the living room is of the painted peasant type in orange, green and yellow. A painted wood valance and yellow checked gingham curtains carry out the scheme

Yellow furniture and slip covers in striped green and cream complement the yellow walls, curtains and various accessories in these tones. All Decorations by Chamberlin Dodds



Hewitt

The outside is white with black mullions and trim. The roof and shutters are jade green

Yellow walls, a jade green trim and checked gingham curtains make the gayest of living rooms

THE CONNECTICUT HOME OF CHAMBERLIN DODDS

WHEN a decorator takes an old ice house perched at the far end of an inlet and turns it into a livable and desirable home, the results are apt to be worth studying.

The charming and unusual little house shown on these pages is the Connecticut home of Chamberlin Dodds and amusingly named by him "La Chaumière Toquée." Originally an old ice house and later a stable, it is so close to the water that at high tide one can almost bathe in the living room. In fact, the small balcony which extends out over the water in the manner of the French river houses gives one quite the impression of being on the deck of a boat. This is one of the gayest spots in the gay little house for it is entirely enclosed in glass, the large square lattices painted white on the outside and jade green inside. The furniture which consists of iron pieces painted bright yellow and decorated peasant chairs is exactly right in color for the old Spanish rug in tones of green and yellow. Over all is a black and yellow striped awning of painted tin.

Again the brightest of colors combine to make the living room wonderfully gay. The wide boards of the walls are painted lemon yellow with a jade green trim. In keeping with the simplicity of it all ruffled yellow checked gingham curtains outline the doorway and frame the windows, hanging from a brightly painted wood valance. Here the furniture is also mostly of the peasant type, painted orange, green and yellow. Striped slip covers in green and cream and old color prints on the walls carry out these tones while an occasional new note of lavender is introduced in the Italian and Spanish pottery.

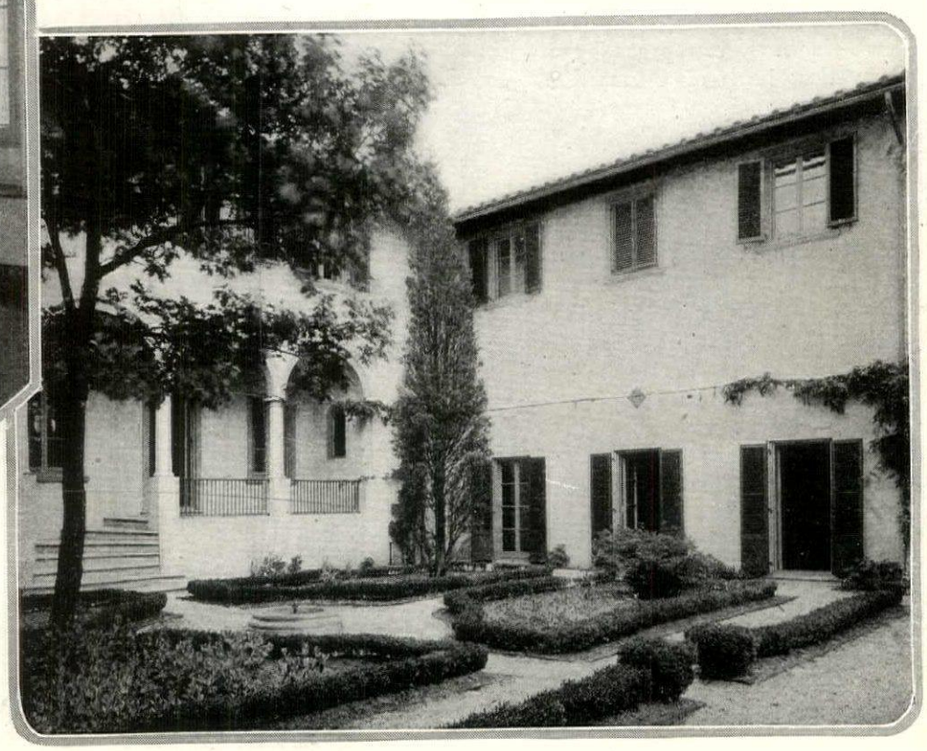
Up a very short and tempestuous stairway are two bedrooms, one master's and one guest room. The former with whitewashed walls and furniture built in tightly after the manner of the old Normandy and Brittany cottages has old Portuguese cotton prints at the windows and on the beds. These are quite in keeping with the vivid color of the rest of the cottage.

The living room, which is as authentic as the exterior, is finished in an austere Italian manner. A gallery runs along one end, with steps leading down to the level of the floor. Rich color is found in this floor of rough textured orange-brown tiles

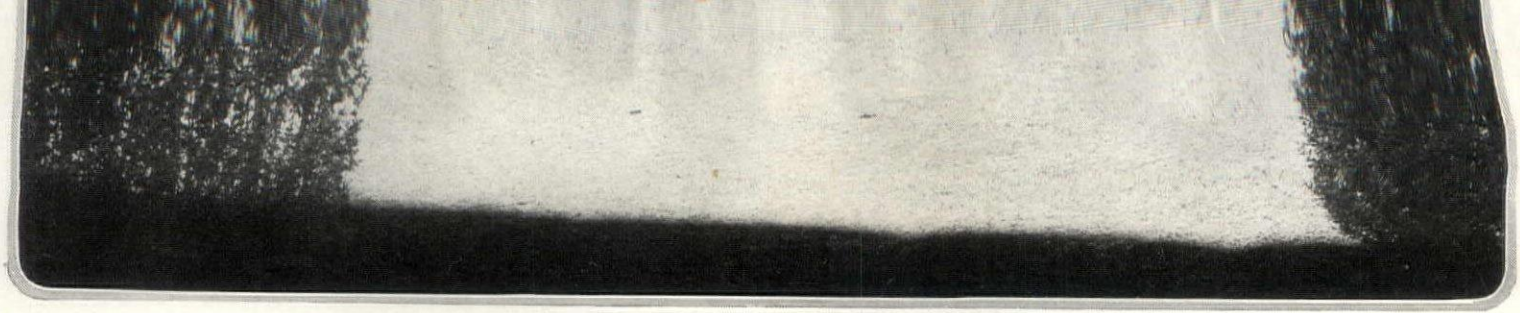
ITALY ON LONG ISLAND

HENRY CORSE, Jr., *Architect*

The living room mantel, of course, is an Italian antique and so is most of the furniture. The treatment of the window can be found in many Italian villas

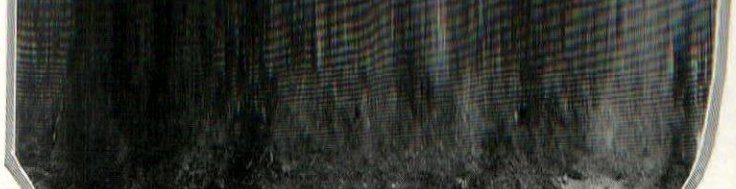


The west and southwest view of the cortile or court shows the loggia with its simple wrought iron railing and the formal layout of the box-edged garden beds

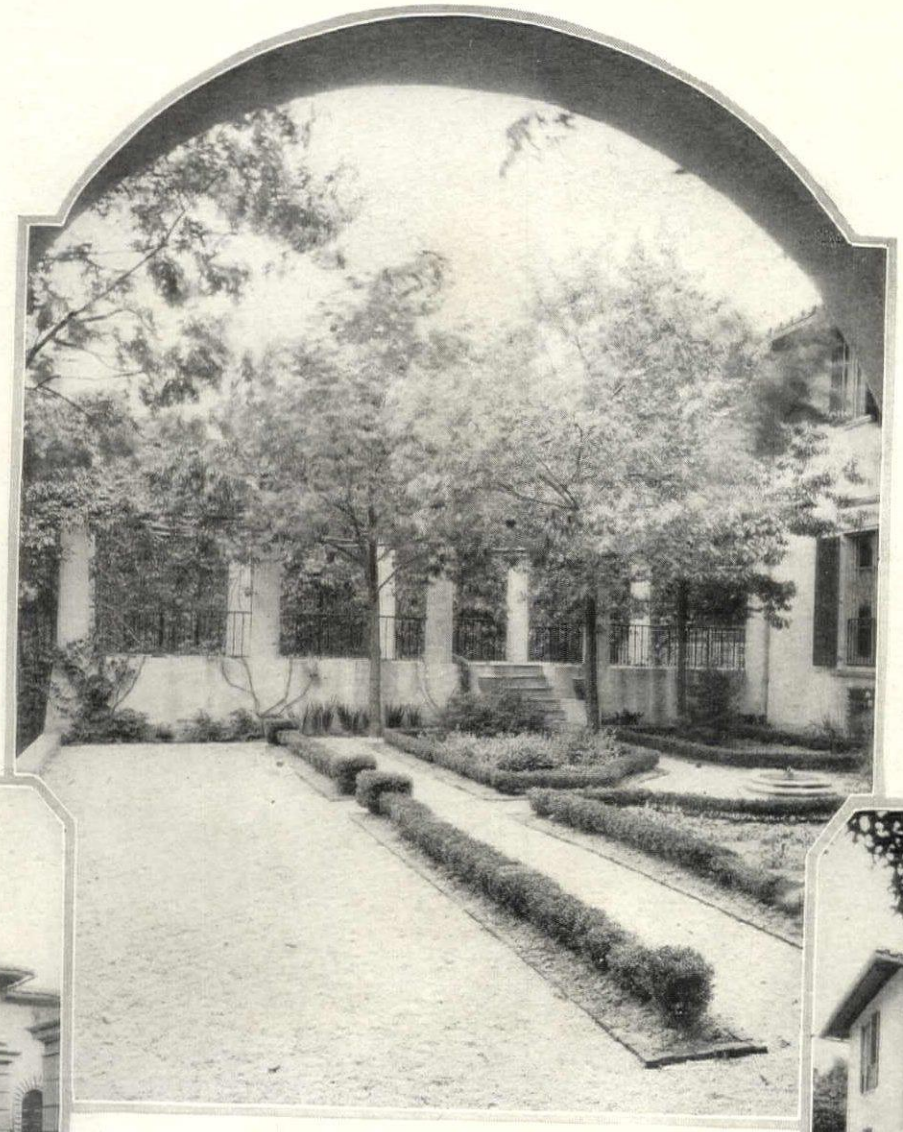


COLONIAL HOUSE

JAMES O'CONNOR, Architect

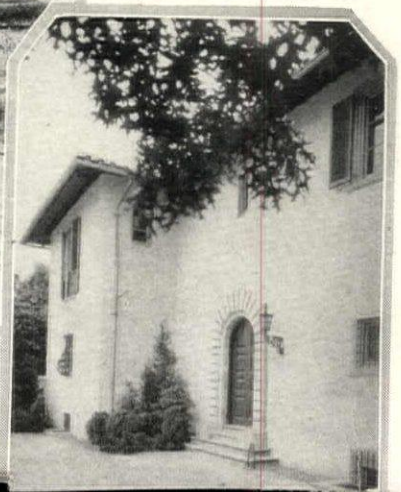


One side of the court is fenced in by a pergola raised above the level of the garden. The railing of the loggia is repeated on this side. The flower beds are box-bordered

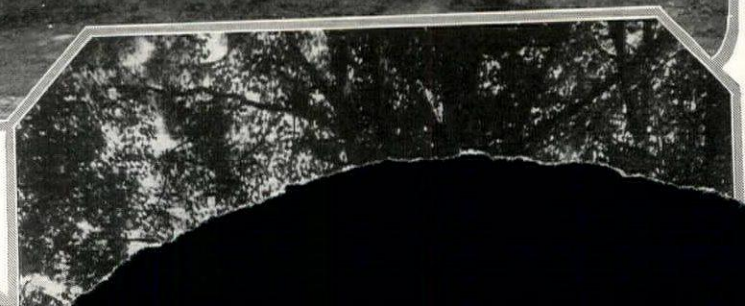


In addition to the interior courtyard is the walled entrance garden. This forecourt is pebbled, in the style of old Italian gardens, and the same treatment is given the court

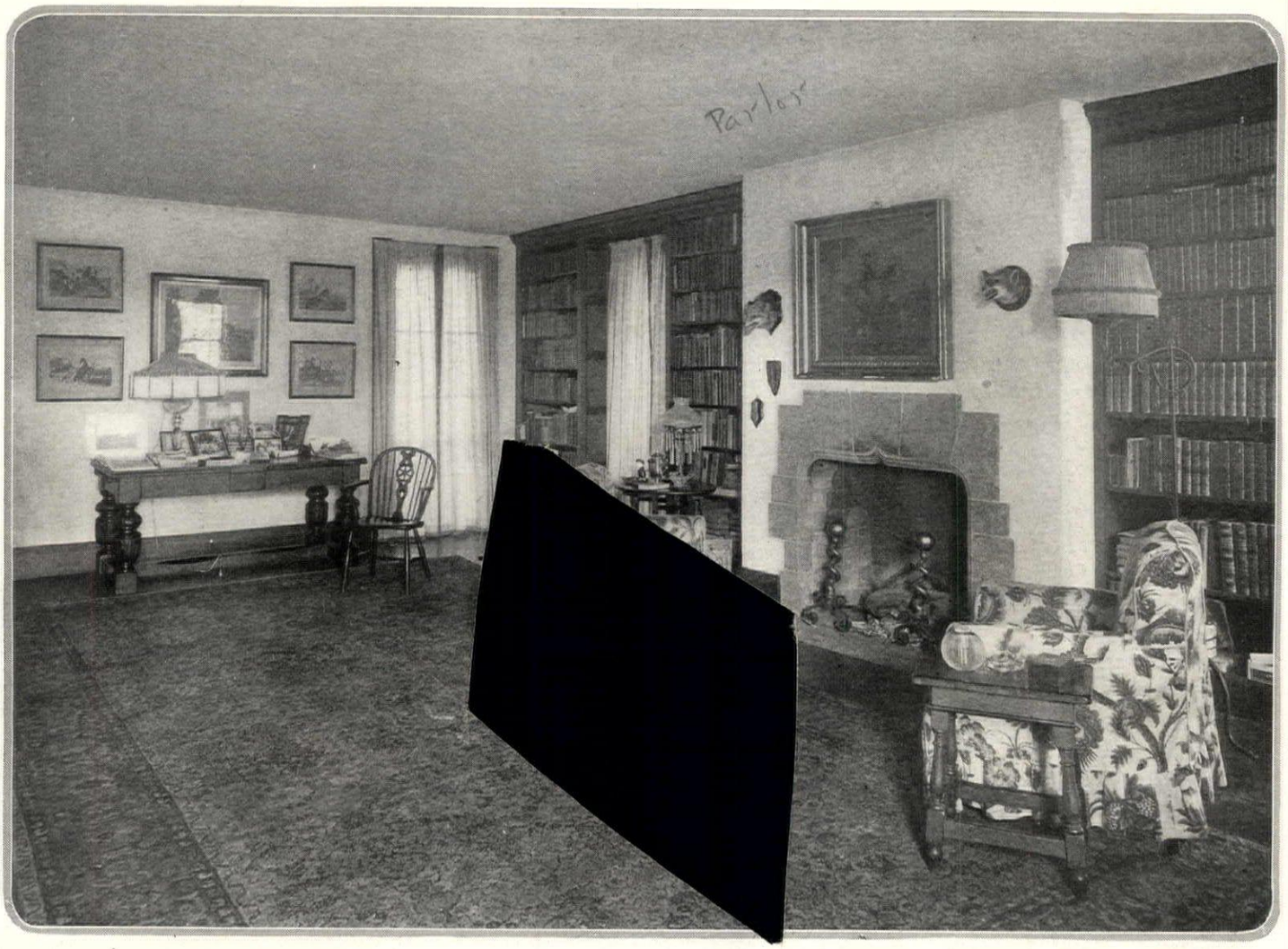
The exterior of the house is quite austere, the only relief on this south front being the door surround, the iron grilles and lantern and the corner planting of well chosen evergreens

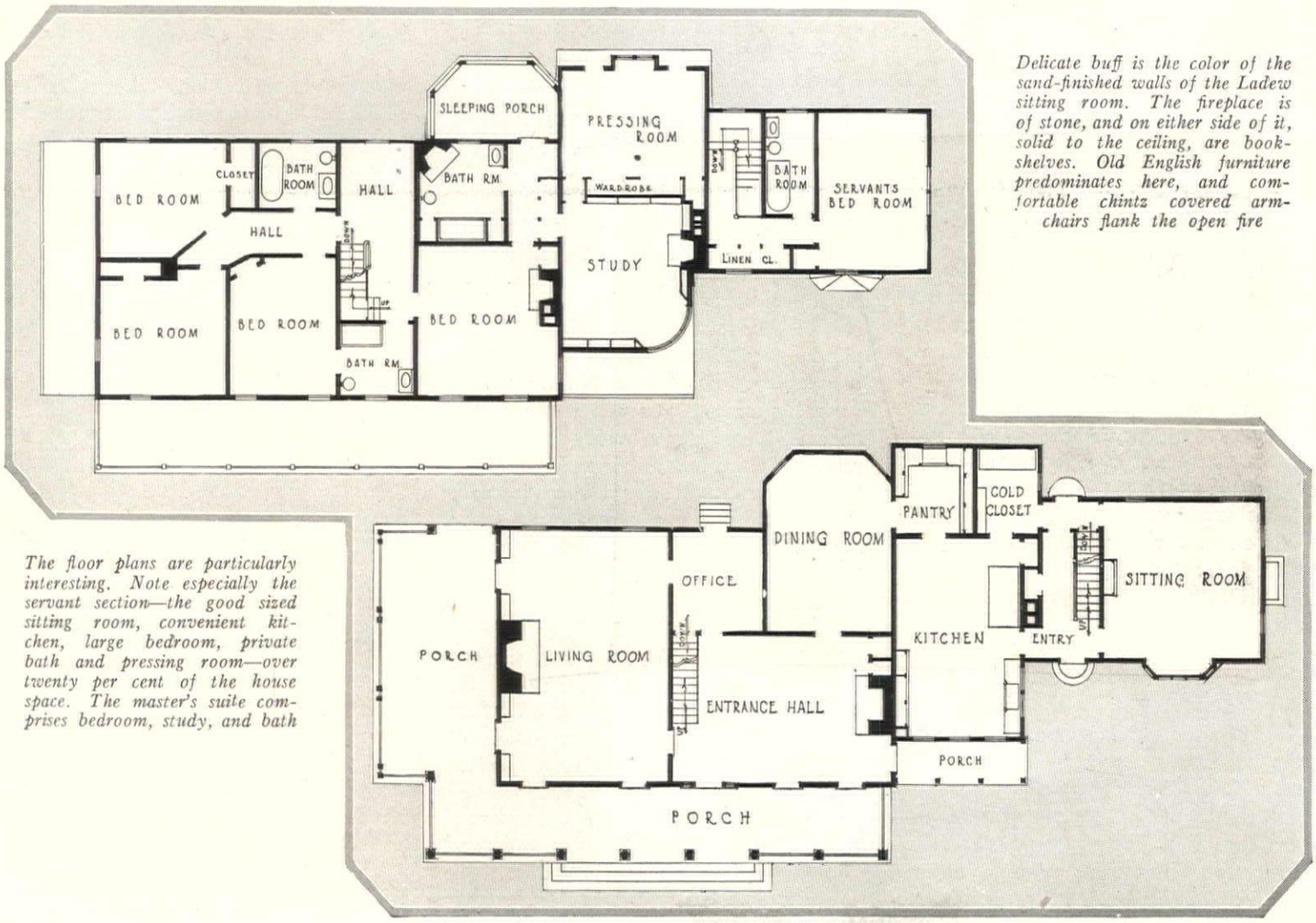


The home of Francis L. Steeken, St. James, Long Island, [illegible] rare example of authentic Italian architecture placed [illegible]erican setting. In every detail—the roof, the dis- [illegible] windows, the character of the walls—its [illegible] Henry Corse, Jr. of Butler & Corse [illegible]



Above and at the right are front and end views of the Long Island home of H. S. Ladew, remodeled by James O'Connor. The old hand-rived shingles are still in evidence and the porch is graced by slender Classic columns.





Delicate buff is the color of the sand-finished walls of the Ladew sitting room. The fireplace is of stone, and on either side of it, solid to the ceiling, are bookshelves. Old English furniture predominates here, and comfortable chintz covered armchairs flank the open fire

The floor plans are particularly interesting. Note especially the servant section—the good sized sitting room, convenient kitchen, large bedroom, private bath and pressing room—over twenty per cent of the house space. The master's suite comprises bedroom, study, and bath

THE NEWER PERMANENT FLOOR COVERINGS

Wood, Metal, Concrete, and an Infinite Variety of Composition Floors in many Colors and Textures

HENRY COMPTON

WE demand a great deal of our floors these days, not merely that they should be clean, warm, dry; we also want them comfortable to walk on, attractive to look at, inconspicuously sanitary to live with. We even expect these practical modern floors to be immensely inviting in soft mellow, old tones or with bright, pure, invigorating colors.

In a vast variety of materials and forms, these modern floors bring back to us recollections of the weather-beaten tile floors of old French cloisters, of the fine concrete floors in the 12th Century houses of Bavaria, or that rich wood floor that ornamented the stately room at Fontainbleau where the little Austrian Queen listened to the sweet tinkle of Rameau and Gluck on her fragile painted spinnet. We like these memories but we want them to develop practically today; a floor may look like Versailles or Rothenburg or Florence, but can it be ordered by the square foot from a manufacturer, with adequate instruction for laying, ready for your house in a few days or at the utmost a few week's notice? We may envy today the beauty of these old palaces, but we would not enjoy building them, an occupation that held a craftsman for a generation.

SOME of the most remarkable of modern permanent floor coverings, once thoroughly waxed and kept in order, have the lustre of deep black velvet, or of sombre old Italian marble. And our new metal tiles are as warm and tawny as a December oak leaf, with veins showing in brilliant edges that announce these tiles to be the new copper floor covering.

Because of the immense variety of new ways of finishing floors, this article will be limited to what we are going to call permanent floor coverings. The actual construction of a floor we have already treated in the March last issue, going into the detail of the laying of the floor and preparing it for this permanent covering, which may be later on further decorated with carpets and rugs, or the covering itself may be so beautiful that it does not desire or require any further decoration.

It is worth considering that the floor of your house is the only part of the actual construction that is used. The walls and ceilings are for comfort, convenience and beauty, just as essential as the floors; nevertheless, only the floor is a matter of utility, and utility here must include such qualities as resilience, dustlessness, a capacity for withstanding pressure, moisture and cold. It must also stand for fireproofing, odorlessness and noiselessness and be insect proof. In addition you hope for distinction and insist upon economy.

When it comes to selecting the style of floor you want, counting upon durability of course, the type must be suited to the kind of architecture, to the furnishings you will put in your room, to your color scheme, and, of course, (which almost goes without saying) to your climate. There is an immense variety of diff[illegible]terials to be had in perman[illegible]erings and these in turn a[illegible]creasingly to suit di[illegible], and their appr[illegible] quite extrao[illegible] with wood[illegible] in the r[illegible]odern [illegible]

Y[illegible] when [illegible] the specifications, not only the const[illegible] but the outer perm[illegible] so that they are inclu[illegible] money you intend to spend [illegible]king your home a comfortab[illegible] practical and attractive place to live in. If floor covering is left until you begin to furnish, you are very likely to do it with too economical a spirit; because, of course, your first heavy expense is what the architect demands in his specifications. You must know how you want your house finished from the beginning, because at the beginning you decide upon the style of the exterior; and if the house is to be effective, the interior must correspond to the period of architecture.

Having decided upon the *style* of your floor then take up the question of material. Will it be stucco, wood, metal, composition, will it be covered entirely with carpets or is it intended to have a floor so interesting that you will only want an occasional rug in harmony with your scheme of furnishing? These things should be understood and decided upon from the start. It will save you money, time and the worry and expense of many changes, because a haphazard floor is never very satisfactory.

IF a very personal and unusual house is being built, the floors will be thought out very carefully. If your architect has planned a French or Italian structure (which is actually often done in America) he will undoubtedly suggest that your floors be a fine hand-laid mosiac in white and green, gold and brown stone or marble. This will be expensive, but very beautiful; or for your Italian dwelling you may have a composition floor in huge squares of lustrous black and white which will look quite antique after a few thorough waxings. For a house fashioned in the old Tudor way, stone slabs could be laid, at least for the entrance, either in neutral or warm colors and sometimes combined with marble, producing an effect infinitely rich and unusual—the blocks being obtainable oblong, square, with uneven edges, roughly dressed, and laid with wide joints, either in formal or informal patterns.

Ever since the making of beautiful houses began in Italy, France and England, wood floors have been greatly in favor. The earliest reference to the use of parquetry work for floors is in the diary of John Evelyn in 1678 in which he says that the palace of the Duke of Norfolk had rooms parqueted with cedar, yew and cypress. The oldest parquetry floors to be seen today are in Italy, and it is from Italy that they came up to England, France and Germany. Of course, in those days they were only in great houses, and it took a remarkable craftsman endless time to get them down. Each floor being planned individually. It is really almost a miracle the way in which these beautiful parquetry floors are planned today, closely imitating the finest of the old world floors, and yet ready to use, so that an entire house can be laid and finished with little more trouble than putting down the simplest floorcoverings. And with but reasonable care these wood floors need only be put in order twice a year.

IT is interesting, too, to know that these parquetry floors are not immensely costly but are adjusted to the moderate priced house both in style and expense. And they certainly add a note of elegance to the simplest home.

Of course, hardwood floors are also laid with beautiful effects without patterns. Plain oak, birch, maple, are some of the hard woods now being manufactured today ready to put down in a great variety of tones and textures. Longer service unquestionably comes from the hard woods, but excellent soft wood floors are being manufactured today, so treated that they will last almost the lifetime of a house and of course they rank economy as one of their virtues. Wooden floors that come in blocks, creosoted are considered eminently durable, economical and sanitary. They are comfortable to walk upon and are particularly safe where there is any possibility of moisture on the floors.

(*Continued on page 86*)

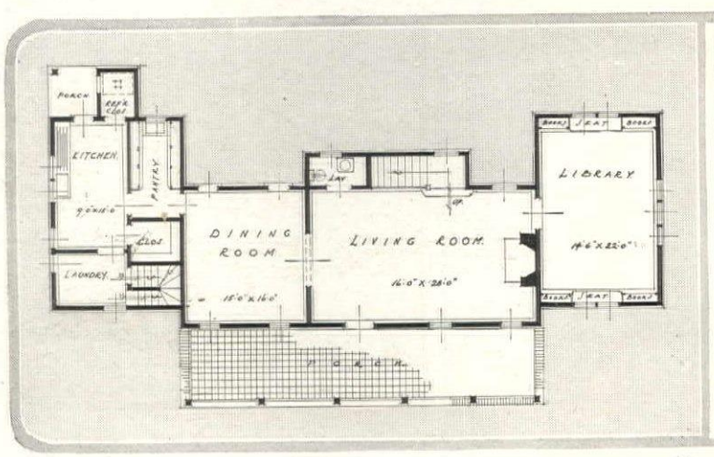
A GROUP OF THREE HOUSES

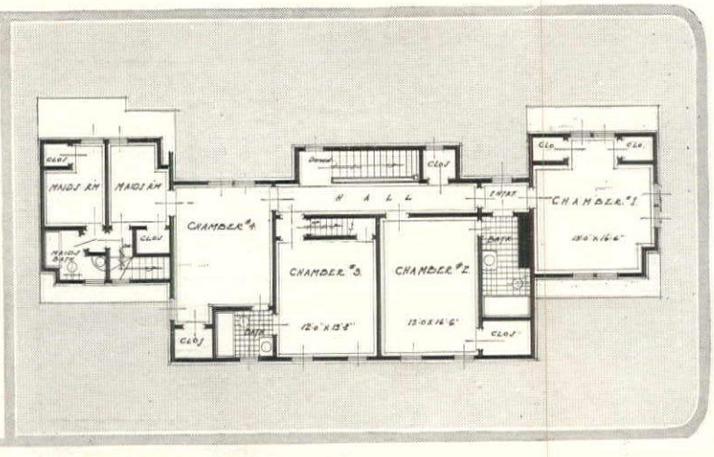
The home of Joseph Santley, Great Neck, L. I., is a Colonial clapboard house of comfortable proportions, as is attested by the wide veranda and the range of dormers. The chimneys are of whitewashed brick

In order to secure complete privacy the garden is located in the rear of the house. It has been made an important feature, with its planting of evergreens and beds of herbaceous flowers and charming little arbor gates

The number and size of the rooms in proportion to the size of the house are unusual. This has been made possible by omitting the hall and putting the stairway in a minimum of space. Patterson-King, architects

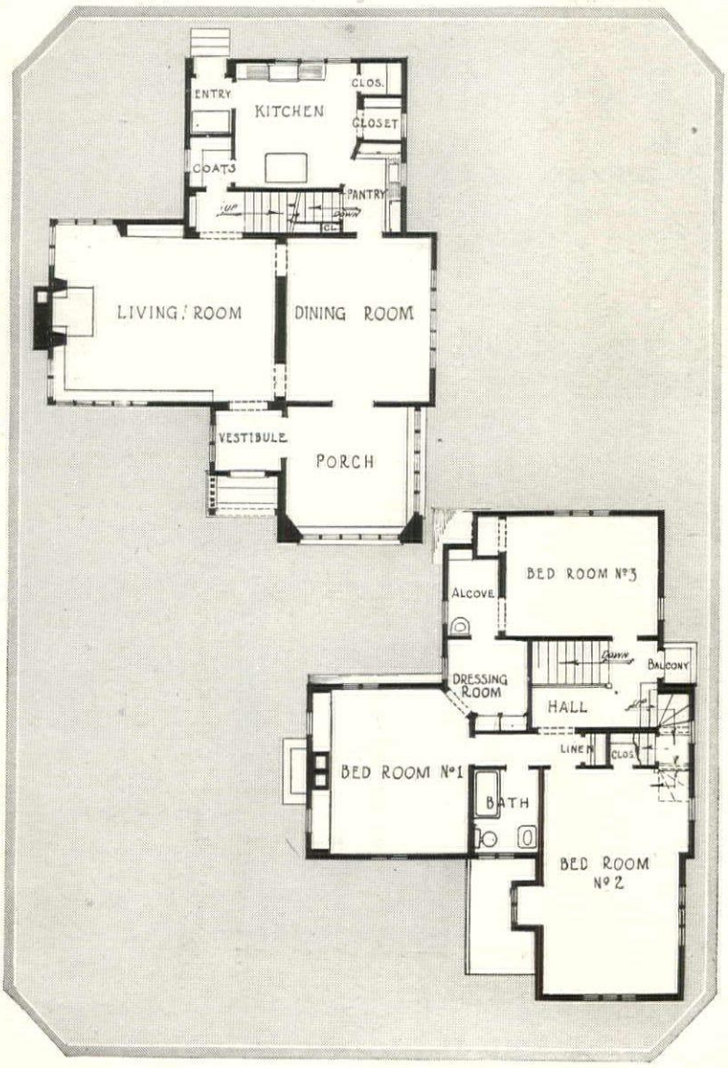
On the second floor are found four bed chambers and two baths with a plentitude of closets, and, in the wing over the kitchen, two maids' rooms, a bath and the service stairs. The attic is reached conveniently

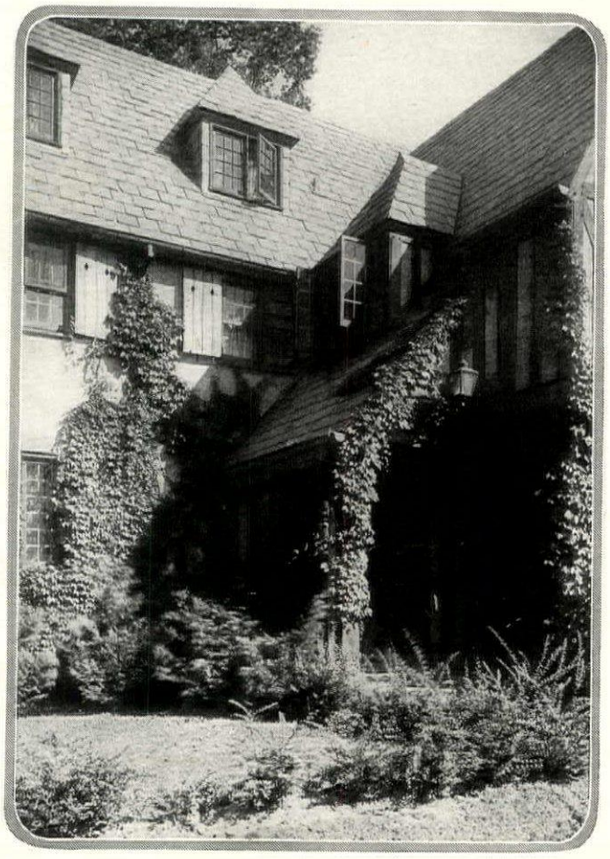




Gillies

The English cottage was architectural ancestor to the home of H. Harris, Mt. Vernon, N. Y., as is shown in the half-timber, the dip of the roof and the pleasant ranges of casement windows. Lewis Bowman, architect



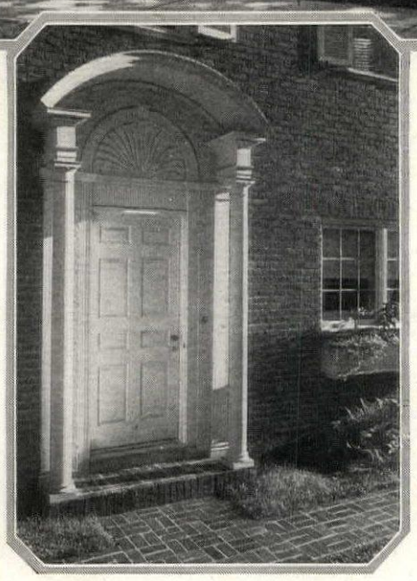


Though the house is small, the rooms are commodiously arranged both upstairs and down

The entrance is tucked away in the angle formed by the living room and the enclosed porch

Gillies

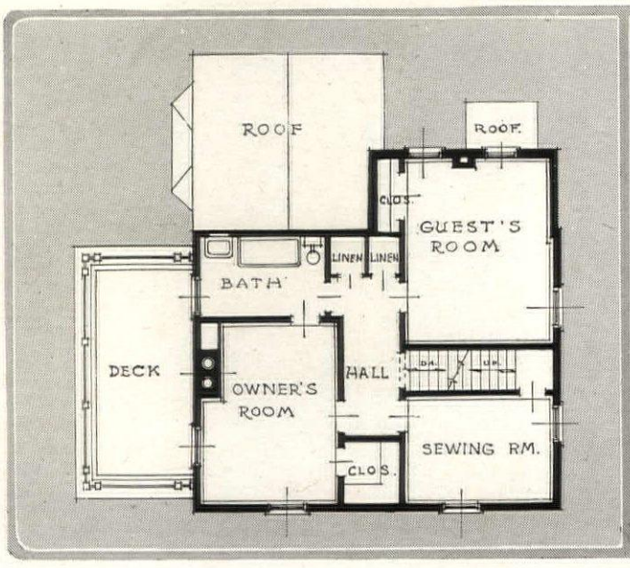
Lively colors are found in the walls and roof of the home of Fayette Baum, Syracuse, N. Y. Both the brick and the slate being variegated. Contrast is found in the white trim and keystones. Dwight James Baum, architect

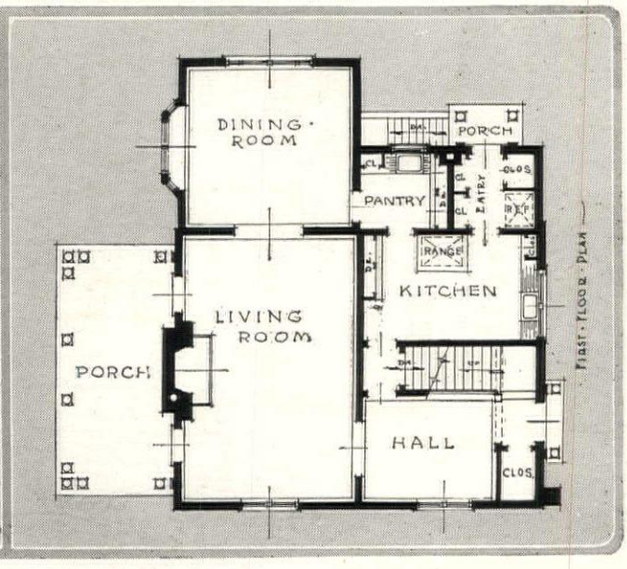


Entrance to the house is reached through a gate of high brick pillars and wrought iron. Then one comes to this Georgian doorway with its simple columns and arched pediment and its carved over-door panels and trim

Upstairs the plans show the owner's suite of bedroom and bath, a guest room and a well-lighted sewing room. Both upstairs and down this house is suitable and adequate for an elderly couple, as is its purpose

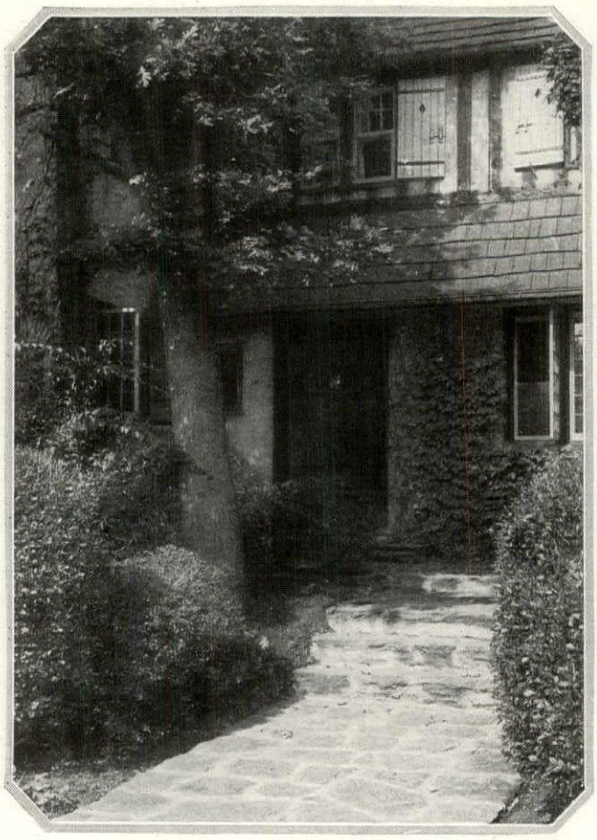
The first floor plan is irregular, the entrance and hall being in one corner with the service behind. The living room and dining room are generously proportioned. French doors lead from the living room to the porch



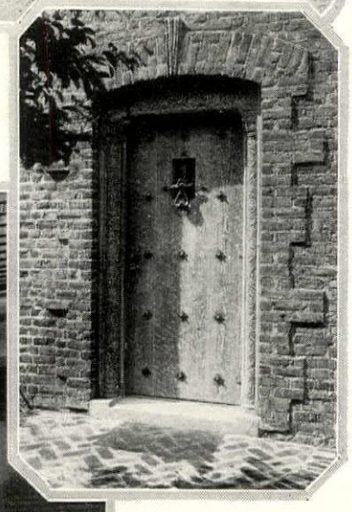


HOW DO YOU ENTER YOUR HOUSE?

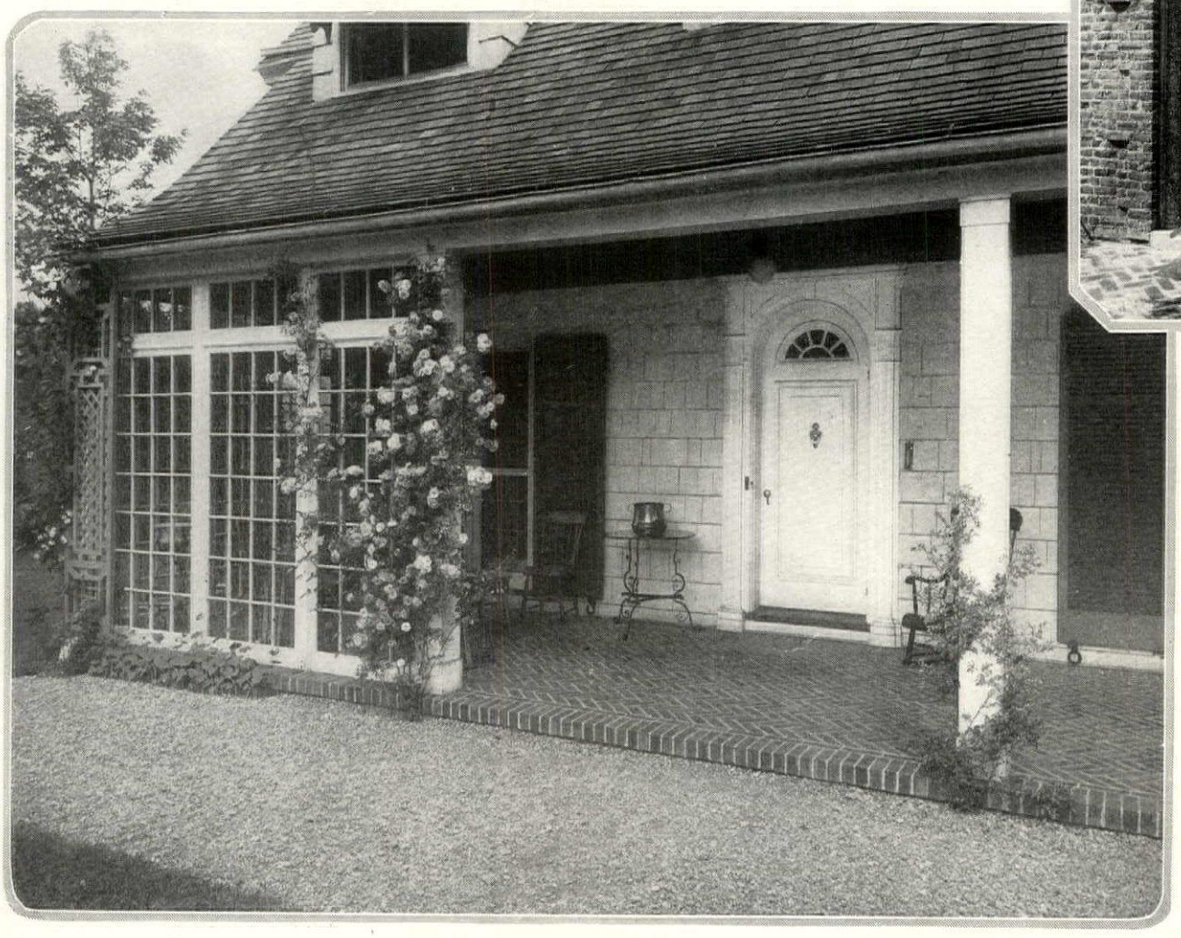
The entrance to the home of George Taylor, Mt. Vernon, N. Y., is found hidden away under the shadow of the lower eave. Lewis Bowman, architect



To enter in the Colonial manner, one has a door such as this, with a decorative frame under a Palladian window. Dwight James Baum, architect



In a brick house the entrance door may be enriched with decorative iron and its frame delicately carved, in contrast with the bricks' roughness. A. J. Thomas, architect



The verandah entrance door may have simple Colonial lines with a semicircular light. The home of Charles Robinson Smith at Stockbridge, N. Y. Coffin & Coffin, architects

THE PROGRESS OF DECORATION

Having Arrived At A Human Attitude Toward The Traditional Styles Our Rooms Become More Livable

EUGENE CLUTE

THE viewpoint in interior decoration and furnishing began to shift a few years ago with the coming of age of our own generation. Though we are using the same forms and drawing upon the same historic sources that supplied the prototypes for the room treatments of the 19th Century and the earlier years of the present century, though we have not created a "modern style", a change that is revolutionary is well under way. It is profound, a thing of the spirit, a natural and necessary manifestation of our attitude towards life.

The period from the end of the Civil War to the opening of the World's Fair at Chicago in 1893, was one of industrial and business development, but was marked by bad taste and general ignorance of the art of the past. The World's Fair was a revelation of really worthy art to hundreds of thousands of our people; it marked the beginning of an era of academic study in art, with very little genuine understanding or appreciation.

Refusal to follow in the footsteps of our elders along the path of academic dullness, has placed us in such a position that it is wise for us to define our aims and to consider how we can best use the wealth of decorative precedent that has come down to us from the past.

For the meticulous observance of a narrow interpretation of "purity of style", and a mortal dread of anachronisms, we are substituting a more intelligent and sympathetic use of the period styles. Having acquired knowledge, we are now gaining freedom. Instead of accepting pronouncements on "good taste" we are substituting a will to express character in decoration. Instead of cut-and-dried schemes, we want rooms that have the breath of life.

With this change of viewpoint, a kind of interior decorator that is different from most of those that flourished in the last generation has come to the front. Men and women who know how to use old furniture and furnishings in a new way and to employ with understanding present-day furniture and fabric designs inspired by old work are making real their client's conceptions of suitable home surroundings.

Let us try to visualize some of the old interiors and the life of which each served as an expression.

AMONG the most attractive of present-day interiors are those inspired by the rooms of the cottages built by the early Colonists. This simple kind of cottage and its prototype, the old English cottage, will repay study. Some of the existing cottages in New England have been preserved or restored and refurnished with old pieces so that they give us a fairly trustworthy impression.

The adze-hewn beams of the low ceiling, the big, broad fireplace, the simple mantel, the quaint, hand-wrought crane and the roomy settle are features that we may well employ to give to a living room of today the air of peace and contentment that reigned in the homes of the men and women who built their houses on the edge of the wilderness in Colonial days.

Every detail of the room that often served both as living room and kitchen in the early American cottage, gives forth the spirit of the family circle that gathered nightly about its cheery fire—the children and their elders, a white-haired grandparent, perhaps, in the warmest corner.

The flint-lock resting on pegs over the fireplace, where it was ready at hand for either hunting or defense, gave a sense of security to the room, while the spinning wheel at the fireside supplied the complimentary feminine note by suggesting domestic industry. Whether the flint-lock and the spinning wheel should ever have a place in a living room of today, since their usefulness has passed, is an open question. Their inclusion is likely to seem a bit forced.

IF we would have the spirit of the old cottage living room in a room of ours, we must avoid all pretense and all ostentation. It is well to remember that the early American cottage was a very different kind of home from the Georgian mansion and that the furnishings and the details of the one are, in general, out of place in the other. A few fine pieces of furniture, fine in line and proportion but not ornate, may well be used in the cottage interior. Such pieces were sometimes the prized possessions of a family that lived in a very simple way. They occasionally give a note of refinement and they afford relief from the monotony of furnishings all strictly of a kind, for a certain amount of variety suggests life, prevents the unpleasant impression of a room furnished all at one time, and never subjected to natural changes.

The greater part of the furnishings of the cottage were, of course, of the simpler sort. Chairs of the Windsor type and straight-backed chairs are in the picture, so is the gate-leg table, but elaborately carved Georgian chairs are most certainly not.

As for wall treatment, we find in the existing cottages, walls of vertical boarding and walls covered with hand-printed papers that show scenic designs in a repeating framework and other quaint designs of moderate size. Fortunately a number of these papers found on the walls of old houses have been reproduced faithfully by an American maker of wall papers and are available for our use. White-painted, wooden paneling, if very simple, provides a suitable wall treatment for a living room of the early American cottage type.

A floor of wide boards, a few rag rugs, some pewter and brass, about complete the ensemble. If throughout the decorating and furnishing of an interior in this manner we keep in sympathy with the life that was lived in the old-time cottage, we may be fortunate enough to light the fire on our hearth from that of the early Colonist and come to know the full meaning of the word home.

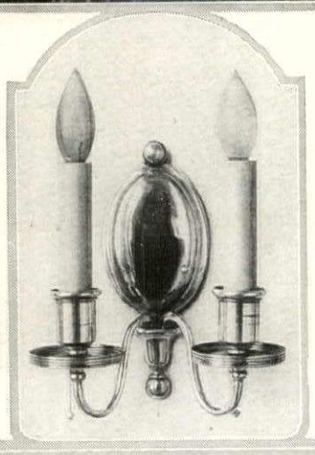
SHIPS laden with valuable cargoes passed in and out of our New England ports in Georgian times, sailing distant seas and piling up wealth for their owners, who built themselves mansions fashioned after the homes of the well-to-do in the mother country. Other men of importance in a business or official way did likewise. The carpenter-architect was busy. He drew upon a small stock of ideas gleaned from books and upon a large reserve of native ability. There is evidence in many an old house that some of his kind occasionally did weird things in experimenting with combinations of moldings and in other ways. On the whole, however, the work of the carpenter-architect was wonderfully good. We must not, of course, overlook the influence of the men of education who, though they were not architects by profession, gave us buildings that command our respectful admiration.

Whenever we attempt a room in the manner of the Georgian mansion, let us keep in mind the restraint, the dignity and the tenderness that are such prominent characteristics of the type. Let us picture the social life for which these rooms formed the setting, the assemblages of men and women of refinement, dressed in the latest fashions of the day. Let us keep in mind the substantial domesticity of the family life. We shall then see that the wall paneling, the wonderful Chinese papers and the fine French hand-blocked scenic papers were admirable backgrounds for the life of

(*Continued on page 100*)

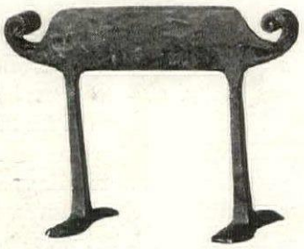
Porcelain lamp 5" high, in ivory, rose, blue or black with parchment shade decorated to match, $8.50

(Above) Italian pottery fruit dish 7" high in lavender, yellow, blue or white, $7. Flower bowls 5" high, cream colored, $2.50 each

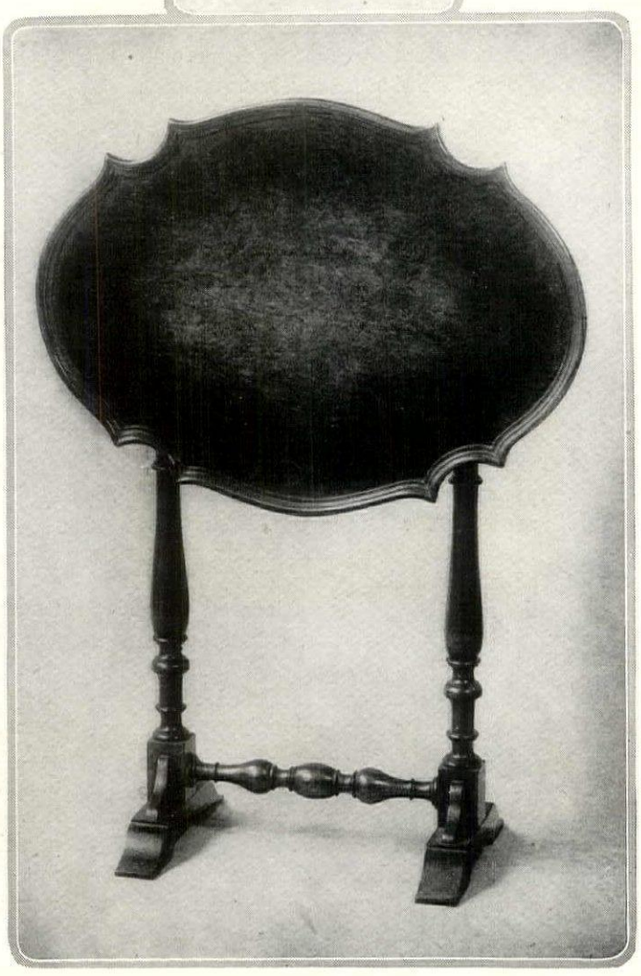


The Georgian lighting fixture at the left comes in silver, gilt or ivory finish. It measures 5" between lights, $18

Black lacquer bookends in an interesting openwork design are $13.50 the pair

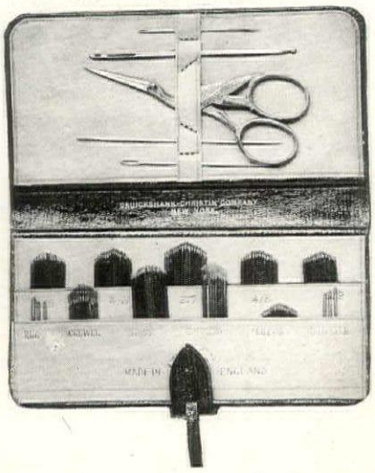


This iron foot-scraper, measuring 6" high and 8" wide is hand forged, $9



A tip table of burled walnut is 22" high, the top measuring 21" x 15", $30

A cream colored iron basket holding bright tulips makes the best of doorstops, $6



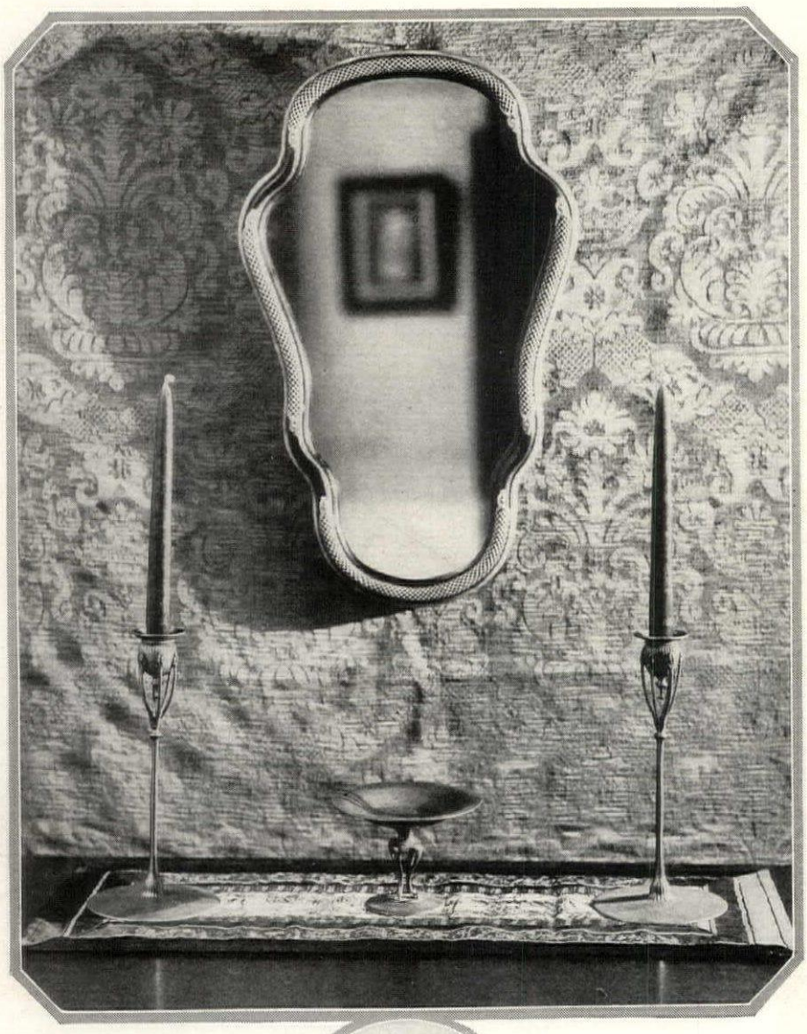
This complete needlecase comes in blue, red, purple, or green leather, $4

An old English print decorates this parchment candleshield, 6" wide, $2.25

Seen in the Shops

All The Articles Shown on These Pages May Be Purchased Through The House & Garden Shopping Service 19 West 44th Street, New York City

Amber, amethyst or blue glass makes this perfume bottle 6" high fitted with a long stopper, $2.50



Bronze candlesticks in green, gold or brown finish, 10" high, $15 each. Comport, $15. Black and silver mirror, $25

A crystal flower bowl has amethyst, amber or green glass handles and line at top, 6" high, $6.50

These salt and pepper holders are sterling in a bright finish, 4½" high, $8 a pair

For a pillow or pincushion comes a piece of Normandy lace 10" in diameter, priced at $3.50

A silver plated mayonnaise bowl with ladle, effectively simple in design, is priced at $8.95 complete

This tea set of nine pieces is a reproduction of old silver lustre, $22

Above is an earthenware salad set with a cream ground. Bowl and six plates $10

The GARDENER'S CALENDAR FOR JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Of herbys now I Will you telle by and by. As I fynde wryten in a boke That in borrowyng I betok Of a gret ladyes preste. 15th Century Herbal	1. Why not order or build some forcing frames to help the garden along this season. You will be surprised to find how easily they can be constructed and how much better garden you will have by using them consistently.	2. Preparation should be made to re-pot all exotic plants, as they will soon begin active growth. Use plenty of drainage in the bottom of the pot and have the soil so that it will not become sodden if over-watered by mistake.	3. Cut branches of any of the early flowering shrubs such as pussy-willow, fire bush, golden bell, etc., will flower if placed in jars of water in a warm room. A little later, cherry and apple can be forced.	4. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the growing season should also be painted. This is much better than frequently buying new ones as replacements.	5. Specimen trees of all kinds can be easily transplanted if they are cut out with fair-sized balls of earth and allowed to freeze before handling. This is a very safe method of handling subjects of this class.	6. Do not postpone the ordering of your garden seeds — make the order out now. If you have made the proper garden notes this will be an easy task. Our advice to expert as well as beginner is to buy the best quality.
7. All hardy, hard - wooded plants such as lilacs, wistaria, deutzia, etc., may now be brought into the warm greenhouse. Keep the wood well moistened by frequent spraying until the buds start to open along the stems.	8. Trees that are covered with moss can be easily cleaned by scrubbing with wire brushes, or spraying with a light solution of caustic soda. Damp weather is the best time for the former method of treatment.	9. Seed sowing time will soon be here. Have you all the material ready—soil which has been screened, sand, stones or broken flower pots for drainage, moss, boxes, seed pans, label sticks, etc.? If not, better get them at once.	10. One o our finest salad vegetables is what we call chicory or French endive. From mature roots this plant is easily forced in any warm house cellar or under the benches in the greenhouse. It yields abundantly.	11. It is quite safe now to force any of the bulbous plants that have been buried long enough to have built up a substantial rooting system. Most of these bulbous plants call for low temperature and plenty of water.	12. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in the frost will follow.	13. Have you ever thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive orchard—if our forefathers had felt that way about it, we should be the losers. Start one this year.
14. This is the logical time to plan a small fruit garden comprising blackberries, raspberries, dewberries, currants, gooseberries and strawberries. It may be located at one side of the garden or entirely separated.	15. The greenhouse plants must be sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worse greenhouse pests if neglected, yet the easiest of all to keep under control.	16. Do not scrape loose bark from trees with a scraper; it is impossible to get into all the crevices, and much live bark is removed in the operation. In this way more harm than good will be the probable final result.	17. Rhubarb may be grown successfully under the benches in the greenhouse, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop.	18. Start the year right by making an inventory of your garden supplies. Tools, fertilizers, seeds and other necessities should be listed and orders placed early where new ones are required. Be sure your list is complete.	19. Nitrate of soda is one of the best plant invigorators that we have. It must not be used exclusively, as it is not a balanced food, but to hasten growth and increase root action it is indispensable if used properly.	20. Roses and carnations must be kept disbudded if you want high quality flowers. It is important that this be attended to when the buds are small, in order to conserve the strength of the plants and concentrate it in the blossoms.
21. The soil on the house-plant pots should be top-dressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage frequently with insecticide.	22. Why not buy some? houses for the birds, those never-tiring friends of the gardener? Rustic ones are practical and ornamental, and there are other good styles. They should be put up before spring opens.	23. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawn-mowers should be overhauled while you have ample time to do it right.	24. Now is the time to order garden furnishings — a settee, an arched arbor, a sundial or urn. Somewhere on your grounds there is a point which can be made more attractive, more interesting by adding one of these.	25. The soil in the growing beds in the greenhouse should be top-dressed with a mixture of equal parts of turfy loam and sheep manure. This should be scratched into surface with rake or claw, then thoroughly watered.	26. Make a blue - print of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time and space, and certainly increase the yield of the garden the coming season.	27. The soil on top of the benches and pots in the greenhouse should be kept stirred constantly. Plants that are being forced suffer because of lack of air, the supply of which can be increased by cultivation.
28. Why not get the manure carted into the garden while the ground is still frozen? This is sometimes left until spring, and then the paths and borders are torn up unnecessarily by the wagons and horses going back and forth.	29. Destroy all caterpillar nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use.	30. What about the pergola you have been considering so long? You might as well order the arbor and vines at the same time, which means now. Bear in mind that goods may be scarce, and that orders are filled in turn.	31. Pea brush, bean poles, etc. may be gathered any time now and stacked away for use at the proper time. Their butts should be properly pointed with an axe to save work later on in the season when time presses.			

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

AL-BRECHT MEYER

Fifteenth Century

The most significant work accomplished for horticulture by the herbalists and botanists of the fifteenth and sixteenth centuries, of which Albrecht Meyer, the German, was one, was the beginning of an attempt to classify the plants and set down descriptions of them which became an extremely valuable record.

JOHN PARKIN-SON

Sixteenth Century

This English botanist (London, 1567) became apothecary to King James I and botanist to Charles I, and was the author of Paradisi in Sole, or Paradisus Terristris, A Choice Garden of all Sorts of Rarest Flowers, which came out in 1629 dedicated to the Queen of Charles I. It was for long the chief botanical authority.

HEIN-RICH FUELL-MAURER

Fifteenth Century

A typical extract from a 15th century herbal: The lily hath a long stalk and seldom more than one, howbeit it hath somtyme 11. It is 11 or 111 cubites hyghe. It hath long leves and somthyng of the fashion of the great satyrion. The flour is excedyng white and it hath the forme or fashion of a long quiver, that is to say, smal at the one end and byg at the other.

MAT-THIAS DE LOBEL

Sixteenth Century

De Lobel, after whom the little garden flower—lobelia—is named, spent the greater part of his life in England. He was a Fleming by birth and a doctor by profession, and he was physician to William the Silent until his assassination. He based his system of plant classification upon pictorial representation.

D. REM-BERT DO-DOENS

1517-1585

Although Dodoens neither lived in England nor had any of his works printed there, his Cruydtboeck became one of the standard works in that country through Lyte's translation. He studied at Louvain, visited the schools of France, Italy, and Germany, became the physician to Maximilian II and Rudolf II, and later Professor of Medicines at Leyden.

JOHN GERARDE

1545-1607

Gerarde was probably the greatest of all English herbalists, certainly the most famous. Someone says of his monumental work: One reads his critics with the respect due their superior learning, and then returns to Gerardes' Herbal with the comfortable sensation of slipping away from a boring sermon into the pleasant spaciousness of an old fashioned fairy-tale.

Salmagundi—

"A box where sweets compacted lie" to tempt the taste, intrigue the eye

Visualize this newest member of Whitman's Quality Group, a gift-box of bronzed metal, with its mosaic design by Mucha, world-famed artist. Imagine the hinged lid swinging back, releasing the irresistible aroma of this rare assortment of Whitman's choicest chocolates:

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PAGES *from a* DECORATOR'S DIARY

WHY go to the South Seas when Palm Beach blooms and glows like a jewel lifted from the sea? I had heard that Palm Beach was tropic only as to climate, skies, sands, and palm trees, and that there were no flowers there. It seemed strange, but I accepted the universal report of my friends, and when I went there for the first time I was amazed at the miraculous vegetation. It is true that few of the new Palm Beach houses have flower gardens, but that is because their occupants haven't taken the trouble to have them. One sees the hibiscus and alamanda and oleander everywhere, but given a little protection from the wind a varied flower garden will grow just as bravely. It was my pleasure—and amazement—to watch the development of the patio garden of Mr. William G. Warden's house there. This garden is open to the sky, enclosed within the four walls of the house. When I first saw it, it was a barren, sandy waste of land and scrubby bushes one hundred feet square.

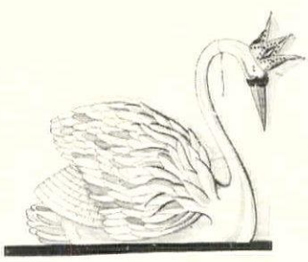
A MONTH later I went back, and a miracle had come to pass. I was speechless with surprise. The desert had blossomed like the rose, and like the lily and like a thousand beautiful tropic things. In one month palm trees waved, and grotesque banyan trees spread themselves against the lavender-blue walls, and bourgainvillia and alamanda vines flaunted their magenta and yellow flowers. As the Scotch gardener said to me, the plants did not know they had been moved! They did not drop a leaf! And they drank up a few days rain and held themselves as proudly as if they had been born in this lovely spot.

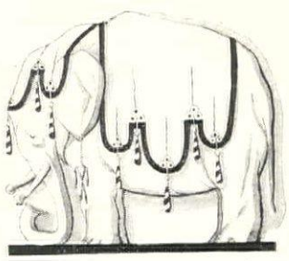
In Palm Beach houses open directly into gardens. Doors are unnecessary. One may walk into gardens from open galleries. The weather is too kindly to demand even temporary enclosure. One knows the habits of wind and rain, and certain exposures are protected, and others left absolutely open and unobstructed. In this bewilderingly lovely Warden garden the house wanders around three sides, and is connected on the fourth by a high wall, broken by an old gate of Spanish ironwork. Addison Mizner, the architect envisioned it as an eleventh century deserted cloister, later redeemed and rebuilt in the fourteenth century.

Mr. Mizner says every house should have a scenario, so he imagined this house as a gradual growth over several hundred years. The walls are colored a heavenly blue. Heavenly is literal, for this blue is a changing, melting blue that is violet in one light, pink in another, a hundred blues of the tropic sky. Against this changing color are cream colored stone cloistered walks, black iron balconies, and the changing mass of exotic green trees and plants. Only one color has been avoided—red. There are pinks and purples and yellows and blues and oranges innumerable, but no sharp reds.

THERE are dozens of quaint trees in this patio. There is the travellers' palm which always grows North and South, no matter how you plant it. There are feathery masses of bamboo, and banana and olive and orange and citron trees. There are sprawling, oriental banyan trees, and the Sacred Bow tree of the Buddhas. There are acacia trees, and bourgainvillia vines that are almost trees flowering in purple and magenta. There are masses of hibiscus in pink and yellow and cerise and salmon color, and climbing alamanda vines with huge yellow trumpet flowers. There are pink flowering oleanders and the pink coral bush, and the Japanese snow bush. As for the crotons, those bizarre multi-colored plants, there are hundreds of varieties. Their variety of color is strangely like the gorgeous feathers of the macaws and parrots and cockatoos that fly in the patio.

When it comes to the flowers, there is a bewildering mass: blue African sage, and orange colored Leonotis, and Lion's tail, and the dwarf cuphea with blue flowers, and large leaf begonias with pink flowers, and blue plumbago and orange and yellow lantana, and the bronze acalypha leaf, and blue queen's wreath, with delicate violet centers, and forsythia. I can't remember them all. Ferns are planted against the walls. Japanese grass is planted between the cracks of the stone walks. A small bed of old-fashioned violets has a place in the sweet-scented corner. A little later the annuals will begin—and there will be blue daisies, and ageratum in different shades of blue, and alyssum in white and lavender, and calendulas, and Swan River daisies, and yellow and white calla lilies.





In one corner of the patio under a balcony, there is a precious space which the gardener calls the sweet-scented garden. Here are white and yellow, Italian and Mexican, night and day blooming jasmines; heavy white tuberoses; white ginger lilies; white Chinese lilies, and geraniums; borderings of alyssum and mignonette and wall flowers. A few gardenias and although they have no perfume, because of their rare quality of blossom. A blackgreen background of orange and lemon and grapefruit trees is massed against the wall.

WHENEVER I gaze into tarnished old Venetian mirrors I think how marvelous they would be if they did not reflect me—if instead they reflected those carnival days. Some day I shall build a room in two moods: one room will be the dim reflection of my dreams, of that undiscovered pageantry of dreams that lies back of the thin shadowy glass—the other will be the mirror of my daily life. And because it is so easy to build an imaginative fantasy, and so hard to employ material things—stuffs and words and carpets and illumination and such—I shall accomplish my secret room with great subtlety and many laws. It will be like Bluebeard's chamber, except that it will hold all the delights instead of all the horrors. It would be used mostly in the winter, when curtains may be drawn—but in summer only in twilight and after dark.

Old mirrors were thin and fragile—and this small secret room of mine must be a thin reflection of a gay room. It must repeat in attenuation what the room it reflects has in spaciousness. The outer room—the day room—the usual room—may be what I like, what my friends like. It must certainly have much of rose-red and white and blue and comfortable chairs, and lights and flowers and books and magazines and old glass and old liquors, and a ceiling high enough for spirals of cigarette smoke. As I love perfumes so do I abominate incense, but cigarette smoke is different, is legitimate.

THREE sides of the outer room must be usual. The fourth side, the wall behind which lies the mystery, is to be made up of squares and oblongs of grayed old mirrors that give no reflection. There will be a secret spring which I may press through which I enter my secret room. This room is long and narrow, with only one great window in one narrow wall. In the center of one long wall is the fireplace. Opposite it, just the distance for comfort, is a great divan with high back and high arms, where one may lie and dream, or read. The couch is just far enough from the fire for warmth, and there are birch logs for romance and warmth.

The walls of the room are of some silvery paper, overhung with thin curtains of silver gauze, that I may have the feeling of reflection with none of the disappointment of its bland, heartless, candid truth. The couch and the floor are of gray velvet, and the narrow space between the bed and the hearth is a long soft gray rug—of some short silvery fur, probably a million dollars worth of chinchilla. There are a few soft thin satin cushions for one's cheeks to rest upon, and many velvet ones for underneath—all of grays and silvers. There is no furniture except two low tables, where old silver dishes and old smoky glass is placed for use; but on each side of the chimney piece there are bookshelves built to the ceiling, and filled with all the books one adores, and over this brilliant tapestry of binding is hung a silver gauze curtain, that the books also seem a wavering reflection. Over the mantel, lighted by a row of old silver candlesticks, hangs one picture. The picture will change with my moods, but there will always be only one. Just now the Virgin with the heavy child and the lightsome flowers intrigues me—those pale full pink lilies which seem so much more childlike than the babe. It is not that it is the most beautiful picture in the world, but that it gives me the feeling of a shy dawning—like Sidney Lanier's

"Were silver pink,
And had a soul,
Which soul were shy,
Which shyness were invisible—"

RUBY ROSS GOODNOW

Silk Damask after Philippe de Lasalle

The pattern of this damask originated in a broché silk designed in the 18th Century by Philippe de Lasalle of Lyons.

The golden pheasant motif is characteristic of Lasalle's art. Birds, flowers, foliage and symbolic ornaments were almost ever-present in his works and no one could compose them more beautifully.

This particular design, as worked out in damask, is quite remarkable in that the pattern does not repeat itself across the entire width of 50 inches—a technical achievement possible on few looms in existence. In adapting the design to this width, the perfect balance and harmony of line of the original have been successfully preserved.

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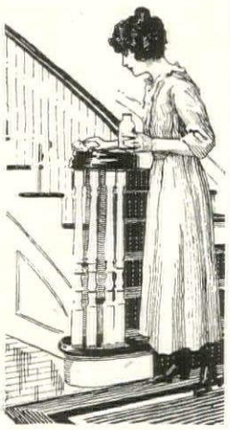

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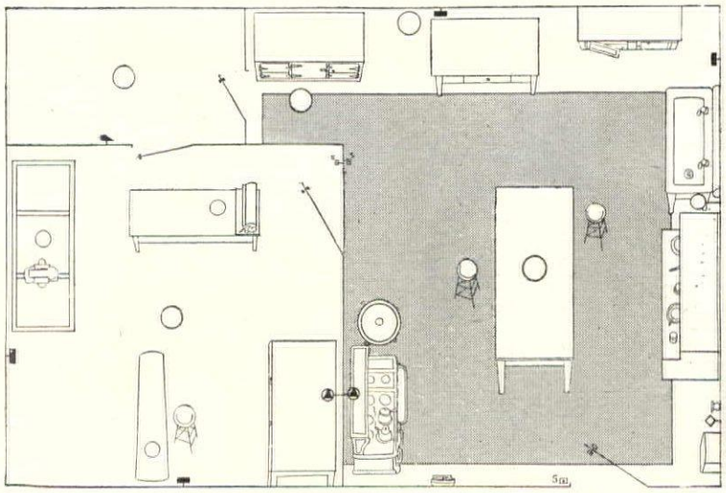


Electric laundry and kitchen with electric washing machine and tubs, table and sink with special lights, servant's annunciator and a three way entering-room switch. Courtesy Society of Electrical Development

The Electrically Equipped Home

(Continued from page 39)

dows and doors in various rooms—and why isn't it possible to visualize the placing of furniture and indicate these places to the architect that they may be provided with electric outlets. Of course, after the furniture is put in place you may want to change some of it, and this brings up the point that there should always be an outlet or two in every room for comfort and convenience in the readjustment of furniture.

There should be at least one extra outlet in every room besides the regular switches and in some rooms it would be wise to have three or four additional. This gives the room the possibility of increasing light without overloading the circuit. The outlet need not always be in the baseboard. Often, as in the case of an electric iron, it is more convenient to have the cord suspended from above. On the other hand, a connection for a vacuum cleaner is better placed near the floor. Use and convenience alone may decide the placing of outlets.

Switches, of course, can also be applied to outlets. When installing an outlet, it is wise to have it so made that a plug will fit it, and have parallel flanges or lateral flanges in the same plane. This will enable you to use, without changing the plug, almost any electric appliance.

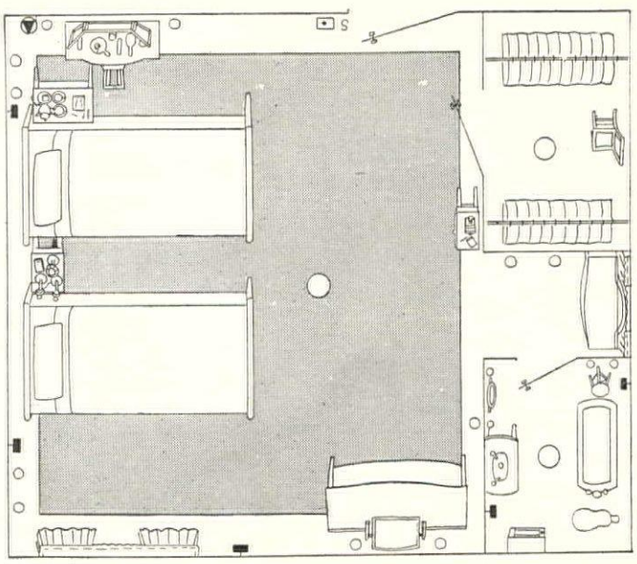
What we especially wish to dwell upon in our limited space is that the problem of lighting is *to light*, in short, lighting problems are all reduced to this one ideal, to approximate as nearly as possible normal daylight.

There are three general kinds of lighting: Direct, indirect (where light is transmitted and then reflected from a surface), semi-direct (where most of the light is reflected and the rest direct).

The kitchen lighting is usually the worst in the house. But there are two kinds of lights (see illustration), one semi-direct, and one diffusing-direct which seem to take the kitchen out of medievalism and bring it up to date.

A few things are often forgotten in this vast question of house illumination,

(Continued on page 90)



Well equipped master's bedroom, a switch that controls all the electric lights in the house, room to room telephone, extra outlet for cooking and heating, six outlets besides ceiling light. Courtesy Society for Electrical Development

Women of refinement and culture favor the Cadillac as they favor any object which they consider beautiful and fine.

They admire the Cadillac because they realize that its appearance, comfort and performance instantly stamp it an exceptional motor car.

They admire it, too, because they know that it is everywhere admired, and that their possession of the car reflects credit upon their taste and judgment.

But above all, they admire it for its dependability—proved constant and unvarying through twenty years of distinguished service.

Women's deep and decided preference for the Cadillac has been a large factor in making Type 61 the outstanding success in Cadillac history.

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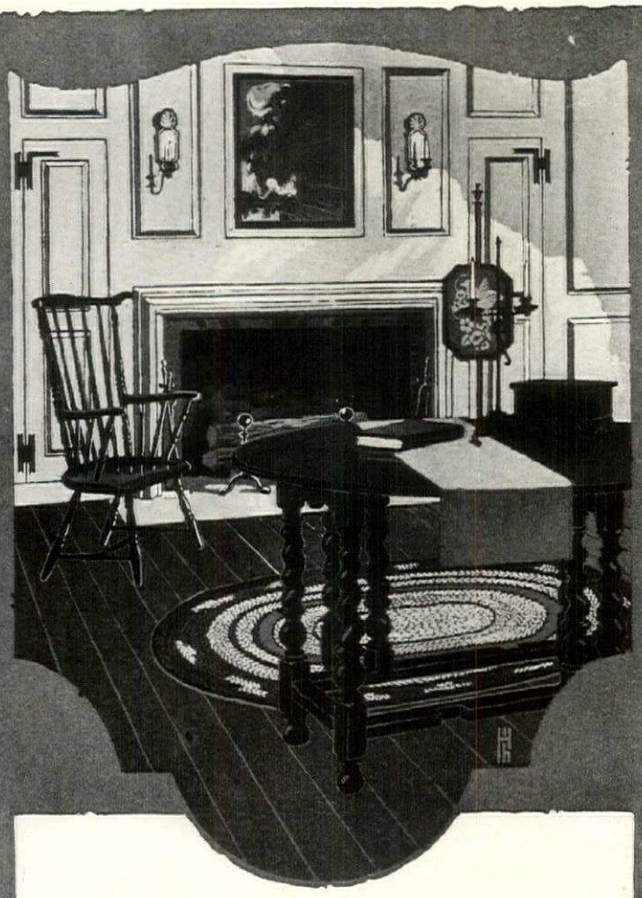

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It is the kind of Furniture that is best liked by those whose surroundings mean much to them, whose preferences are definite and discerning.

Hathaway Furniture comprises every desirable style, each suite and piece a chosen example of the best work of leading designers and craftsmen, past and present.

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62 WEST 45TH STREET
NEW YORK

Contrasting with Tudor ceilings is this delicate handling of plaster in the New York home of the late H. P. Davison, Walker & Gillette, architects

The Roof of the Room

(Continued from page 61)

mained in any palace over which the taste of this effete royal lover prevailed.

Fortunately for the beauty of these French periods of architecture and decoration, the taste of Louis Seize was somewhat more subtle and fanciful. A finer type of ornamentation was employed during his elegant reign and a more playful spirit entered into the paintings and frescoes.

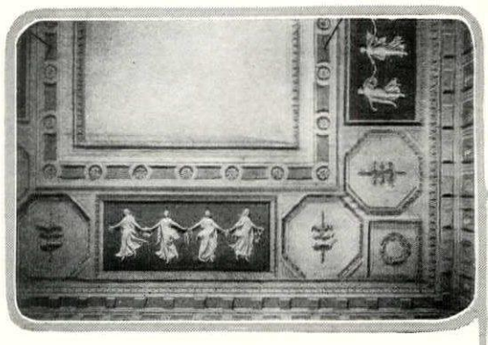
Of course, simplicity never reigns very long in lands where there is a combination of kings and slaves, and power makes for elaboration in a Democracy as well as in a Monarchy. It was so in the time of Francis the First with those gorgeous decorated gold and blue and red ceilings like illuminated manuscripts. It was so in the time of Henri Quatre, and it is so today in some of the most gorgeous homes in America where we have copied royal beauty, and where we live like royal beauties. Perhaps no ceilings have been more widely copied in the elaborate American house than these geometrical surfaces with their elaboration of gold and colors.

Italy and Spain moved through ceiling "periods" similar to those in France and England, the Renaissance in Italy over-topping all others in it expression of magnificence and its col ossal expense. To decorate a ceilin in Rome or in Florence became a life time occupation of serious artists an the greatest among them became work ers in plaster and mural decorators fo families like the de Medicis.

It seems inevitable that a civiliza tion which included all the people i its scheme of progress and well bein should unquestionably, at the begin ning at least, evoke a simpler scale o living. Palaces can only be for th favored, or perhaps the unfortunat few. Magnificent dwellings hypothe tate poorly paid workers. And peopl can only really enjoy luxury whe workers supply it.

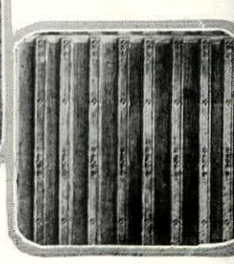
The spell of the sky in the ceilin vanished with the over-ornamentatio of the Middle Ages as architectura magnificence vanished in France wit the Revolution. In America we bega much too humbly around Plymout Rock to pray up to vaulted ceilings o dine under golden timbers or rest a night under mighty canopies of mille fleurs. The elaborate ceiling in Amer ica remains exotic, must remain s however desirable at times.

Back in those earliest exciting, Colo



In one room of the Deering house the ceiling is finished in Adam panels. Paul Chalfin & H. B. Hoffman, architects

Carved beams ric in color form th ceiling in one o the rooms of th Deering house o Miami, Florida



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The *thought* of Packard comes first, and instantly, when the finest cars are discussed.

The *name* of Packard leaps to your lips when you are seeking a synonym for the best.

These instincts, intuitions and impressions of yours can be trusted.

They can be trusted because they are *true* —and because your mental process in regard to Packard is the almost universal process.

Packard has passed into the inner life of the nation and taken a permanent place in literature as symbolic of pre-eminence.

Nothing that we might say of Packard could possibly compare with this spontaneous, almost unconscious, and well-nigh unanimous tribute.

Trust your own thoughts of Packard—they will lead you to unalloyed satisfaction.

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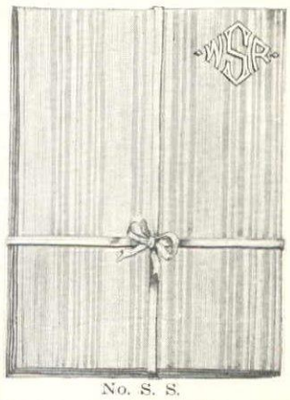

No. S. S.

WHITE CRINKLE BED SPREAD with Art Knot Monogram, embroidered in color desired, boxed and laundered.
Single Bed Size Sale Price **$4.50** each
Double Bed Size " " **$5.40** each

January Sale of 'Walpole' Linens

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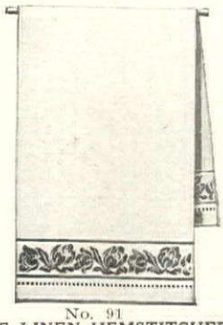
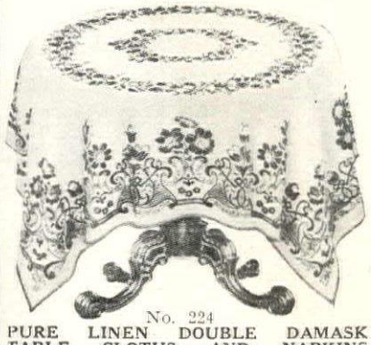
Sale List on Request



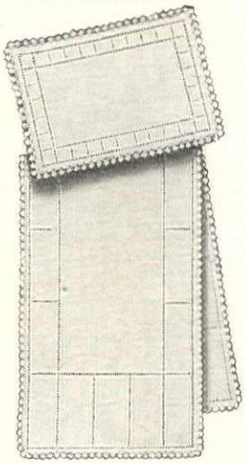
No. 91
PURE LINEN HEMSTITCHED HUCKABACK TOWELS
Size 20 x 36 ins.
Sale Price **$10.75** doz.



No. 224
PURE LINEN DOUBLE DAMASK TABLE CLOTHS AND NAPKINS

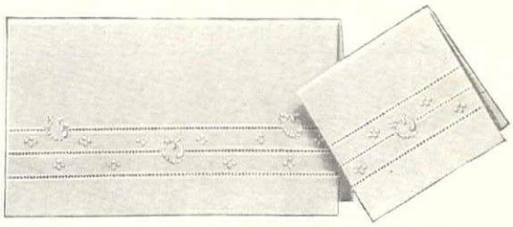
Cloths, 2x2 yds. Sale Price	**$12.15**	each
Cloths, 2x2½ yds. " "	**15.75**	each
Cloths, 2x3 yds. " "	**18.25**	each
Cloths, 2¼x2¼ yds." "	**15.75**	each
Napkins, 24x24 ins. " "	**15.75**	doz.

Other Table Cloths at 25% reduction off regular prices



J122 ☞

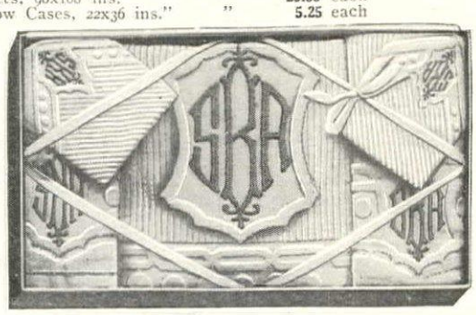
Pure Linen Hand Hemstitched Filet Lace edge Luncheon Set, 7 pieces, comprising one 18x54 in. Runner and six 12x18 in. Mats Sale Price. **$19.80** set



J127—Pure Linen Sheets and Pillow Cases to match, beautifully embroidered

Sheets, 72x108 ins. Sale Price	**$20.00**	each
Sheets, 90x108 ins. " "	**25.00**	each
Pillow Cases, 22x36 ins." "	**5.25**	each

J132—Five-piece Bath Set, comprising one All White Bath Mat, 2 Towels, and 2 Wash Cloths, monogrammed in any color desired Sale Price **$9.00** set



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The Roof of the Room

(*Continued from page 82*)

nial days of mighty iron hinges on the doors and great oak beams from frame to frame, when windows were high in the walls that stern Puritans might dine without losing any member of the family (for the Indians were accurate shots) ceilings were quite unconsciously fine and artistic. Huge beams supported the roof and were left exposed, unornamented, uncolored, telling a tale of needed strength, of fine adjustment to purpose, of acceptance of reality. The spaces between these beams were usually finished with plaster, and the oak itself left to weather. This is a desirable custom to follow both in building new Colonial types of houses and in restoring old ones.

With the coming of Georgian architecture our houses, in the Middle States and the South, followed the English tradition. Paneled and molded plaster ceilings were not uncommon.

The sealed-in ceiling did not come until much later, when both house planning and building had been taken out of the hands of the amateur, when men were making a study of how to handle wood. The cabinet-makers did much to help this development of furniture and interiors. Employing Continental forms of decoration necessitated the creation of ceilings in the traditional Continental styles. An example of the all-wood ceiling is shown in one of the illustrations, in the home of M. A. J. Thomas, at Hartsdale, N. Y. It is decidedly European in influence and this particular room is Italian in feeling, with its arched doorway and inset windows.

Where sufficient room can be achieved in a one-story rambling house or in the low wing of a big dwelling, an intimate yet inspiring ceiling effect can be obtained by the peaked roof, as shown in the house designed by Peabody, Wilson & Brown. An effect of space and height is here obtained by the use of a well-constructed, exposed timber frame, reaching from the beams at the top of the wall to the peak of the roof. The plaster between the beams being handled in the same manner as the wall, which brings the two into a most friendly relation. A great oak beam serves as the mantel and rests on two well designed wooden brackets. Wood is further brought down into the room by finishing the corners of the walls with solid oak pillars. The result is substantial without being heavy and gives a fine structural effect to the whole room.

An unusually beautiful all wood ceiling is developed in the Deering House in Miami, Florida. The beams are shallow with wood panels between, and the whole surface delicately and simply carved, on the sides as well as on the face of the beam.

An example of modern ornamentation of a ceiling which joins the wall with a deep cove is shown in the home of W. J. Brainard, Scarsdale, N. Y. Over the plaster surface are criss-crossed moldings of oak forming large squares, with rosettes of carved oak at the joining. These panels extend down over the cove.

The use of ornamental plaster walls has been widespread through all types of architecture in all countries. You find it done simply in houses of the English cottage type and colorfully and geometrically in Tudor houses. It is particularly practicable as it lends itself to great elaboration through the use of swag and color detail, or it can be made inexpensively as in some of the smaller cottages and bungalows in this country. In the Tudor house of Walter M. Wickes, near Baltimore, the more elaborate form of ornamental plaster is used, suited in design to the Jacobean furnishing of the stately room. The contrast between the light ceiling and the dark oak paneled wall is characteristic of the finest Tudor rooms.

A delightful example of simple plaster ornamentation on a flat ceiling is used as one of our illustrations, the ornamentation having actually been molded and put on by hand. This is called parget. A softly modeled, narrow "insertion" of plaster divides the ceiling into a series of large squares, and the joining of each square develops a smaller square, in the center of which is a fine bit of plaster ornament. The plaster chimney breast of this room is decorated in the same charming personal fashion, a coat-of-arms and some heraldic animals all in plaster give a delightfully individualistic note.

A second room which we are showing from the Deering house in Florida has a ceiling quite elaborately ornamented yet giving the impression of infinitely delicate grace. The ceiling is flat with an elaborate original plaster design, inset with classic oblong panels of Greek figures possessing a delightfully gracious movement.

Unquestionably the use of figures as ceiling ornamentation, except where the surface is vaulted or domed, possesses the disadvantage of attracting the attention in a more personal way than pure conventional ornamentation. A figure used as a decoration immediately awakens an impulse to examine it more closely. This in many instances is quite impossible and the result is sometimes slightly irritating.

Unless, however, a house is of such proportion that a great variety of wall and ceiling decoration is necessary to avoid monotony, there is a growing tendency in this country to plan simple, flat ceilings with possibly an interesting cove from ceiling to wall or a very slight plaster ornamentation which has the effect of handwork, or a combination of wooden beams and plaster, done without ostentation.

The development of ceilings in this country would not be adequately set forth without referring to the exceedingly interesting and sometimes really artistic stock ceilings, both in plaster and in metal; the latter having the additional value of being fireproof.

A Review of Ceiling Catalogs

"The Red Book" published by the United States Gypsum Company, Chicago, Ill.: This is really a handy book for architects, contractors, plasterers and dealers. It is most carefully prepared and contains an amount of information that is seldom gotten together in so small a space. It is fully illustrated with not only pictures of ceilings, which are put up in this prepared plaster, but with charts and detailed drawings showing just how the plaster is used and just how to get the best results from it. There is a valu-

Judged by the Same Standards

GENUINE Oriental Pearls, like ancient Oriental vases, possess certain spherical irregularities which are one of the many characteristics by which a deep-sea specimen is judged. Técla Pearls possess that characteristic, too, as well as all the others.

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(For Everlasting Economy)

Both Luxury and Economy

Oak Floors create a bright, cheerful environment of their own. There is a warmth, a welcome that you feel the moment you enter an Oak Floored house. No amount of costly decorations can achieve the quiet elegance, the refinement of Oak Floors. They are a constant source of pride and satisfaction to those who care about home—who study to make it more delightful.

Properly waxed or varnished Oak Floors only improve with age and use. Many old time mansions have Oak Floors that have passed the century mark.

Oak Floors save time and labor, being easy to keep clean and dustless. They are more healthful, too.

And you may be surprised to learn that they cost less than ordinary floors, plus the unwieldy, unsanitary carpets they are so largely displacing. Buildings of any kind with Oak Floors sell or rent for 25% more. Hence they are an investment for your descendants.

If you are going to remodel, there is a special thickness of Oak Flooring (3/8 of an inch) which goes right on top of your old floors. It costs less than the other thicknesses.

Two interesting booklets, in colors, will be mailed to you free, upon request. Or any architect, contractor or lumber dealer will give you exact cost covering your requirements.

OAK FLOORING ADVERTISING BUREAU
1047 Ashland Block, Chicago, Ill.

A Review of Ceiling Catalogs

(Continued from page 84)

able plan on page 82 explaining how to order a plaster ceiling. The chart is very simple and can be easily used. This book, of course, is not devoted to the question of plaster ceilings alone, but to walls, floor deadeners, reinforcing systems and so on, through 80 pages.

"Edwards Metal Ceilings"—Two catalogs under this title are published by the Edwards Mfg. Co., Cincinnati, O., and they are a revelation of what can be done with metal for the making of really fine ceilings. An immense variety of designs is given, some of them modern and others in various periods to suit the architecture of the house and the furnishing of the room. These books show Colonial ceilings, French Renaissance, Greek, Romanesque, Roccoco, and different patterns for what is called the stucco-steel ceiling. Appropriate borders and cornices are shown with these ceiling designs. In addition to ceilings, a variety of zinc ventilating centers are shown and metal wall friezes and mouldings as well as side wall plates. Pictures are given of these metal ceilings in rooms, offices and clubs, directions for measuring are given, also for applying.

"Home Sweet Home" published by the Penn Metal Company, Philadelphia, Pa.: This pamphlet is a description of Penco metal ceilings and walls which, it is contended, add beauty and comfort to thousands of homes. A variety of designs is given for the bedroom, kitchen, bath, dining room and parlor, also some simple, practical patterns for the garage, workroom, laundry, heater room or cellar. This company not only makes ceilings and walls of metal, but roofs and sidings, ventilators, pipes, gutters, etc. They are in every detail manufacturers of sheet iron and steel building materials and specialties.

"Bestwall" published by the Bestwall Mfg. Company, Chicago, Ill.: A small leaflet printed in blue and black sets forth the facts that "bestwall" is a combination of fireproof cement plaster, between two heavy sheets of impregnated paper. This sheet is so constructed that it is tough without being brittle and will not warp, shrink or buckle. "Bestwall" is non-porous, it will keep the house cool in summer, and warm in winter and can be used in an infinite variety of ways for ceilings as well as walls.

The Newer Permanent Floor Covering

(Continued from page 68)

Some of the soft woods, pine, red gum, etc. are finished most successfully to imitate the hardwoods, mahogany, black walnut, French and Italian walnut and so on. This is particularly practicable where the floors are limited in price and yet where it is desirable to have them match interesting and unusual furniture.

Hard or yellow pine includes, Southern, Georgian, and Oregon pine, and all are desirable where the initial cost has to be considered. It is always wise when ordering floors to ask for pamphlets giving instructions, not only as to the proper method of laying them but their subsequent care; otherwise the very best floors can be injured in time by careless treatment or neglect. Practically all the good floor companies, as well as the paint, stain and varnish people send out practical pamphlets telling the housewife how to care for her floors to the best advantage. We shall review in this number of House & Garden (or one in the immediate future) a variety of these pamphlets which it is well worth ordering and studying.

Birch is a practical wood to consider, not only if you intend to reveal the wood itself by using only rugs, or if you intend to cover it with an enamel. As birch can also be used interestingly for the woodwork of a house, it is important to think about when you are first planning your floors.

Tiles are again coming into fashion for indoor floors not only in the entrance, but for the dining room and living room. They are peculiarly interesting in the way they break up the surface of the floor and give a variation of color. Tile had its origin in the Anglo-Saxon word "tigel" which in turn is derived from a latin word meaning to cover. In the main, tiles are made from either natural clay or from different kinds of clay, feldspar and flints which are selected, proportioned and combined according to the kind of tiles to be manufactured. There are two divisions of the modern tiles, the plastic and the dust-pressed. Such tiles as faïence are made by plastic progress vitreous tiles and glazed tiles are dust-pressed. All tiles undergo one or more firing at high temperature in the kiln.

There are several questions to be settled if you are going to use tile, whether you will have them glazed or unglazed, whether you wish a bright-finished glaze or colorless one, and, of course, there is a great range of colors and many finishes, such as egg shell, vellum, orange skin, crystalline, etc.

In ordering tiles the type of room should be considered. They are immensely interesting for Tudor houses, for Spanish architecture, for some of the most charming of the modern American houses; but there are types of period room fittings which are more interesting with carpets or parquetry flooring. There are a great variety of patterns in tiles, and any one considering them for floors should send to the manufacturers for catalogues and if possible for samples. In this way the effect in the room can be nicely ascertained. Also many of these catalogues give instructions for the laying of tiles, and this is most important unless there are expert tile men in your town. If tiles are specified for floors by the architect, he will no doubt be able to advise you as to their purchase and proper laying.

If you are planning floors for a house that you expect to have last, tiles will certainly prove a very satisfactory investment. In the first place they are not susceptible of becoming shabby. They are literally sunfast, just as the rocks are in the everlasting hills. The surface does not wear off and there is never any danger from the spilling of water or from scratches or dents. They are immeasurably easy to keep clean and they suggest a certain pomp and dignity. We know that they were considered very fine in Cleopatra's time, even by Persia before she had invaded Greece.

And so the tile manufacturers have had memorable and beautiful back-

All out-doors invites your Kodak

Autographic Kodaks $6.50 up

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SARGENT
Locks & Hardware

"Lift up the latch —walk in!"

HOSPITALITY radiates from the colonial doorway when each detail is gracefully and genuinely in keeping. Latches and door handles are manufactured by Sargent & Company to harmonize with all colonial doorways, whether Dutch or New England in style. These handles may be used on one or both sides of the door, connecting with the Sargent Cylinder Lock that provides complete security. Their cordial gleam of welcome comes from the finest solid brass or bronze. They are beautifully designed—as lasting and as satisfying as the home.

For every door and window in every room in your house there is the proper Sargent Hardware. And remember that it offers you the utmost in security and life-long service.

Send for the Sargent Book of Designs and select with your architect just the hardware needed for your home.

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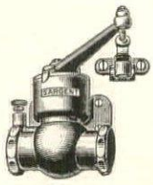
These knockers are the finishing touch in decorative hardware for the colonial door. They come in several designs—each quaint and beautiful and each made of solid, time-resisting brass. Put both Sargent latch and knocker on your Colonial doorway!

Sargent Door Closers

close all doors silently and surely and keep them shut. A small size, most reasonably priced, is convenient for the door within the home that must be closed.



SARGENT & COMPANY
Hardware Manufacturers
St. New Haven, Conn.

The Newer Permanent Floor Covering

(*Continued from page 86*)

grounds to turn to for their inspiration, not only for colors and finishes, but for fascinating designs, and practical methods of laying down this floor covering. Of course, in the main, it is put down over cement, just as most of the fine composition floors are, and the cement may be put over wood or directly on the hollow tile blocks.

Another very interesting floor, which we find increasingly popular, is slate. It is cut in an immense variety of shapes and beautiful patterns and is extremely interesting for sunrooms, loggias, indoor patios, even for the living room if you are building just that kind of a house.

Of course, concrete is being used, plain or marked off in patterns. The rough stucco surface is liked by many, others prefer the smooth cement and these surfaces are treated in a variety of ways. They are extremely interesting oiled, and, if waxed, soon mellow into delightful tones. It is very easy to get exactly the color you want in a concrete floor, because the color can be adjusted in the mixture before the floor is poured. A more sanitary floor it would be impossible to imagine. It makes an interesting surface for a terrace, for a sleeping porch and is also used effectively indoors.

A satisfactory poured floor covering really forms a hermetic seal for the floor, filling every joint and crevice. It is easy to keep clean and is quiet under the foot. It also has great structural strength. This flooring can be poured over old wood, concrete or iron. Different textures can be had and it is among the first on the list of fireproof floorings. Although it has been more generally used in public buildings because of its intrinsic worth it is finding its way into residences and apartment houses. The surface has warmth and quietness and the effects are varied and interesting.

Not only are such floors as these fire proof, but they are fire-retarding and that is an important point for the Insurance Company and for the safety of employees.

An extremely durable and interesting floor consisting of magnesium-oxide, asbestos and mineral colors, is one of the practical, new pleasant floor coverings. The texture is fibrous and tough, resilient and non-fatiguing. It comes in a variety of colors, buffs, grays and reds, and may be spread over a new or old wood floor or over cement or steel. It sets hard in a very few hours and is then immediately fireproof, water proof and germproof. In tile designs it is quite handsome for the interiors of homes as it has a warmth and lustre that makes the surface very attractive.

A safety tile makes a very interesting floor. It is hard and tough and gives a surface that is practically guaranteed non-slipping. It is composed of sandstone, granite, limestone, marble, trap and other ingredients. It is interesting in color, and economical because it is extremely durable and safe.

The new composition floorings could readily absorb an entire article if they were completely handled. We are told that they are sanitary, non absorbing, smooth, free from cracks, resilient and weather-proof and we know that all of this is true. We know that they are inexpensive to keep in order and economical and that there is an immense variety, with a range of colors only second to the New York Annual Flower Show. Today these composition floorings, not only first of all stand on their own merits, which is best of all; but are also made to imitate marble, antique rugs, carpets, mosaics, and wood.

Sometimes these reproductions announce that they are imitations, and other times the effect is quite astonishing; so beautiful is the lustre, so mellow the tone and so appropriate the texture that the richest old floors are suggested. Certain of these floors are especially good if they are waxed occasionally; constant scrubbing and refinishing is not necessary, just the rubbing in of wax and the daily dusting keeps them in good condition.

Of course, these composition floor coverings should be carefully selected to suit the type of house you are going to build and the kind of furniture you are going to use, and there is such an infinite variety that it is almost impossible to go wrong on them.

They can be put down easily over existing floors, over old wood, metal or concrete. The best and most durable way is to put them down over a fresh cement which will hold them in place and keep them from buckling. Provisions should be made where they are put down over cement for troweling cement when it is wet to an absolutely smooth and level surface. Many of these composition floors have a layer of felt directly underneath. This acts as a cushion, deadens the sound and when properly pasted to the surface it prevents bulging, expanding or contracting. They can also be put down over felt paper or directly on wood. In the latter case the wood should be dry and well seasoned and all cracks should be filled.

Very many of these composition floorings are now also preparing a sanitary cover base. These do away with crevices or grooves between the wall and the floor. They also prevent corners of rooms from becoming water soaked when they are washed. They are easy to dust and they are absolutely germ and insect proof.

Some of the very finest of these permanent floor coverings are made with a cork base and sometimes composed entirely of cork. The cork tiles are baked in molds for five hours at a temperature of 500 Fahrenheit. This fuses the natural waterproof gum in the cork, making a compact waterproof mass. In these tiles there is a delightful variation of color running from light tan to dark tobacco brown. They are naturally elastic and tough and wear-resisting and so tenacious are they that they cannot grain or splinter. Their color weathers beautifully, holding always the effect of a rich, warm toned wood floor. As good floors go they are not expensive; that is, of course, if you buy a good cork floor. But if you buy a cheap imitation you cannot expect the same results. They can be laid on concrete or metal with a special waterproof elastic cement and if the backing is of nailable concrete, the tiles are nailed in place. When laid on wood a heavy felt paper is spread upon the wood and the tile cemented on.

With this flooring, as with practically all others, the best manufacturers will send out catalogues showing how to write specifications and giving instructions as to the best method of laying the floor for durability and attractiveness. Many of these catalogues are richly illustrated in color showing a variety of patterns as well as endless tones.

Of course, the finest floors with the richest surfaces and the most fascinating variety of color schemes can be completely wasted if they are not suited to the house, to the furnishings and furniture, and to an extent the purpose for which the house is built.

We have a large number of standard grilles in Decorative Metal, adaptable for window seats, and all other radiator enclosures.

Converting A Conversion

Or the Convincing Tale Of a Ferrocraft Radiator Enclosure

Mrs. Bromley Jones, of White Plains, was "just plain heart broken," as she expressed it, when she found a long low, ugly looking radiator under the full length of the living room window.

As the house was a wedding present from her Father, tact was necessary.

Her husband supplied the problem's solution.

She, one of those happy explanations which only daughters can make.

However, to our notion, the window seat enclosure itself, with its Ferrocraft grilles, is its own best explanation.

If you have insistently obtrusive radiators, that need subduing, we can help you.

Write us your problems; we will gladly suggest their solutions.

TUTTLE & BAILEY MFG CO.

For Over 75 Years
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MOTT

The Mott Wall-Hung Sink gives the utmost in strength—without legs. Never has a new idea in kitchen furnishing met with such immediate appreciation, while the unobstructed floor has an irresistible appeal to the discriminating housewife. Height being entirely optional, the sink may be set to suit the individual. Their high quality and moderate cost are characteristic of Mott Plumbing.

Write for full description and prices
Address Department A

The J. L. Mott Iron Works

General Offices and Plant, Trenton, N. J.
Fifth Avenue and Seventeenth Street, New York
and all principal cities.

Established 1828

The Electrically Equipped Home

(Continued from page 80)

namely, the mirror light, the shaving stand light, the piano light, and lights near the head of each bed.

In choosing a pair of glasses to facilitate a better use of the eyes, you would not dream of having the lenses painted, because what you really use the glasses for is to see through them. In this way you buy lighting fixtures to increase the possibilities of seeing, not to add merely to the decoration of a room. The function of a lighting fixture is to light; decoration is but secondary. Fortunately, however, the two can be practically always combined to advantage. There is a semi-indirect lighting fixture on the market which gives just the right kind of scientific illumination and at the same time allows a wide latitude of choice in the selection of shades with which to decorate the light source.

The lighting fixture is furnished as a central feature and also in the form of a portable floor lamp and table lamp. The convenience of these portable lighting fixtures is almost limitless and there is also an economy involved.

One of the newest things in electric illumination is a ceiling or wall outlet so constructed that the fixture hooks on instead of being permanently attached to the wiring, so that it is possible to change brackets and fixtures about to different places in the room. And you can have additional fixtures by taking them out of unused rooms. When extra outlets are not in use they can be covered in various decorative ways.

The wiring of a house cannot be considered an expensive outlay or investment if you think of it in relation to good plumbing and heating. Of course it is essential to have an honest contractor and the best workmen. From this combination you will get service and safety as well as quality and these are things in the home that always must be well paid for. It has been computed that to wire a house costs less than five per cent of the building expense as a whole. A little house we know of in the country was wired for $135, which included all but the dining room fixtures; and there were eight rooms altogether.

In the wiring of the house the meter as well as the fuse box should be low enough to be easy to get at—out of the way but not out of the reach. On a cellar stairway landing in a weatherproof box it is often most convenient.

It is an axiom that every home should have convenient electrical devices but these should be selected carefully to be of especial use in the particular house where they are to be used, not merely because it is the fashion to have a large electric equipment. A friend of ours has a house completely wired and equipped electrically which costs about fifty cents a day for the upkeep. Some of these essential devices are a clothes washer, ironer, range, dish washer, electric cleaner and attachments, sewing machine, electric refrigerator, percolator, iron, toaster, and water heater, and these can be installed for eleven hundred dollars or less, which would include the wiring, about the cost of an ordinary automobile.

And these are just the beginning of electrical comfort in the home. A list which we are adding here for the various rooms in the house will give you some idea of the fundamental quality of electricity in planning the modern home. For the greater convenience of those who are interested in electric luxuries we will divide this service into six heads, taking it for granted that a number of the devices suggested for a certain room may also be available for other locations and in some instances several of the conveniences would be duplicated in one home.

Living room: Electric cleaner, fan phonograph motor, Christmas tree outfit, piano and victrola motors, portable heater, fireplace, lamps, tea table, clocks, house telephones, bell ringing transformer and bells.

Dining room: Electric cleaner, pan cakes and waffles, chafing dish, egg boiler, drink mixer, fan, wired buffet, wired dining table.

Bedroom: Hair dryer, vibrator, curling iron, violet ray outfit, fan, boudoir lamp, heating pad, wired dressing table, milk warmer.

Kitchen: Electric iron, dish washer, range, fireless cooker, plate warmer, exhaust fan, utility motor for meat chopper, coffee mill, grinding, polishing and buffing machine, all cooking, refrigerating of foods, making ice and freezing ices, mixing breads and cakes, kneading bread, whipping cream, slicing vegetables, beating eggs, making butter and mayonnaise, drying vegetables, heating water, sterilizing jars.

Laundry: Washing machine, ironer, and iron, clothes dryer.

General: Sewing machine, thermostat control of furnace, toys, hand-drill, floor scrapers.

A new dish washer has come in that deserves special mention because it is so very simple. It has an electric pump, one-quarter horse power motor, which forces water through a revolving perforated tube,—thirty quarts a minute with eight pounds pressure; there is a lever pull which evacuates the used water and lets in a deluge of clean water. Another practical dishwasher, the oldest one on the market may be either installed or left so that it can be moved about. It is operated in the simplest fashion and is a most efficient house-hold servant.

Among some of the electric conveniences not already mentioned is ventilation in your kitchen by a system of fans so placed that the kitchen is kept cool and free from odors. Another excellent idea is a pilot light above the basement door to remind you that possibly the basement and cellar lights have not been turned off. There is also an endless fabric conveyor which carries clothes to a wringer and this wringer has its own motor which stops if anything catches, and stalling the motor does not cause it to burn out.

One of the new electric irons has a handle that fits the hand, another has a back rest attached which obviates necessity of a separate plate when not in use, a third has a sharp point which has obvious advantages, also an edge that gets evenly heated and a cool handle so shaped that the hand cannot get over-heated. The most extraordinary iron of all has a reliable heat control and a thermostat device to keep it at the desired temperature.

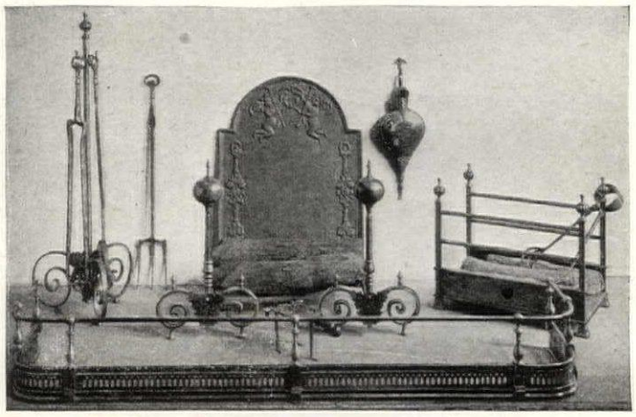
The new electric percolators are a boon to the busy housewife. And the pottery ones are very pretty. There is one of glazed pottery in a variety of colors and excellent designs. This percolator is of a very modern type with a safety device which prevents the burning out of the heating equipment.

Since writing a former article on the laundry, two small ironing machines have come into existence. These can be used in apartments and small houses as they take up very little room.

(Continued on page 100)

TODHUNTER

MANTELPIECES
FIREPLACE EQUIPMENT
HAND-FORGED METAL WORK
Replicas of Early English and Colonial Originals



Second Annual Sale

Right now when the coming of winter makes the open fire with its cheerful blaze of logs particularly alluring, this is a rare opportunity to acquire such pieces as the importance of your fireplace demands. While the sale continues throughout the month of January early selections would be advisable.

ANDIRONS, GRATES, FIRETOOLS, FENDERS, FUEL HOLDERS, LANTERNS, ETC.

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Write for our small portfolio showing a few authentic pieces. Prices on request.

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3 lights
Height 31 in.

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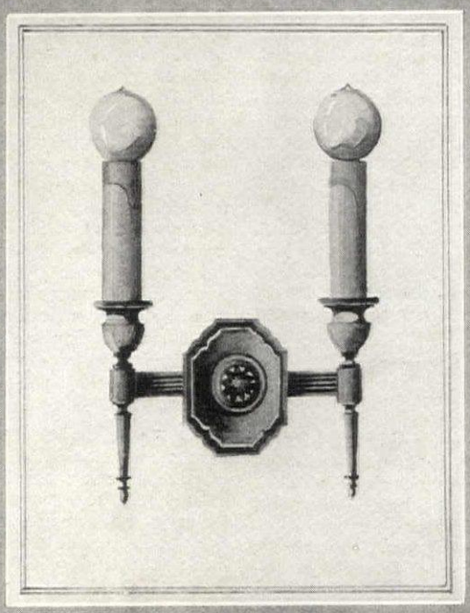
Artisans in all Metals
Office and Studios, 101 Park Avenue, 40th St., New York City



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When the young people entertain at home, what a pleasure it is to have this exquisite little grand piano as a center of the festivities.

It adds to the enjoyment of every one. It enhances the appearance of any room. And think, it takes no more space than an upright and costs but little more.

For all its daintiness, the Brambach meets the requirements of the most exacting musician. It is so rich in tone, so responsive to the lightest touch.

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Please send me paper pattern showing size of the Brambach Baby Grand.

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Now I can replace blown-out fuses without delay!

The new FA Triumph Type "R" Panel Board makes possible the convenient location of fuses at the center of distribution because of its absolute safety. Annoying delays, that in the past have made you wait for a man to go into the basement and replace fuses, can be forever eliminated in your new home. A fuse, which is a protective device, can not be done away with, but it need not cause you worry or loss of time in the midst of your work or entertaining.

The cost of the Type "R" is very little over the ordinary fuse box, and the architect or contractor will be glad to co-operate with you in equipping your home with one.

Triumph Safety Type "R" Panel Board Advantages

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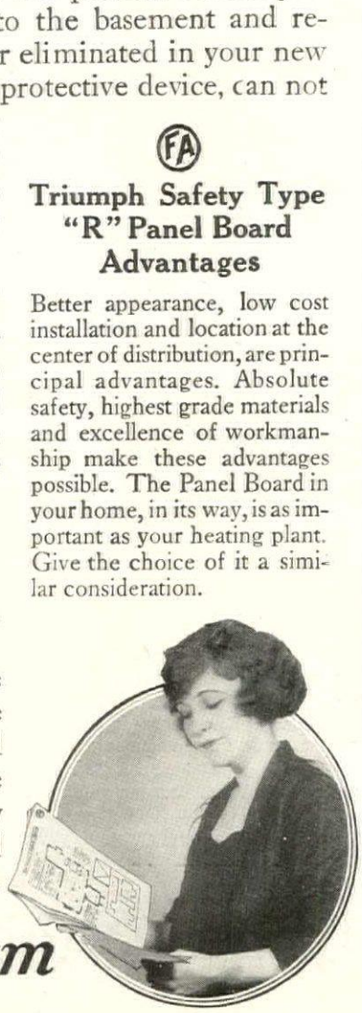
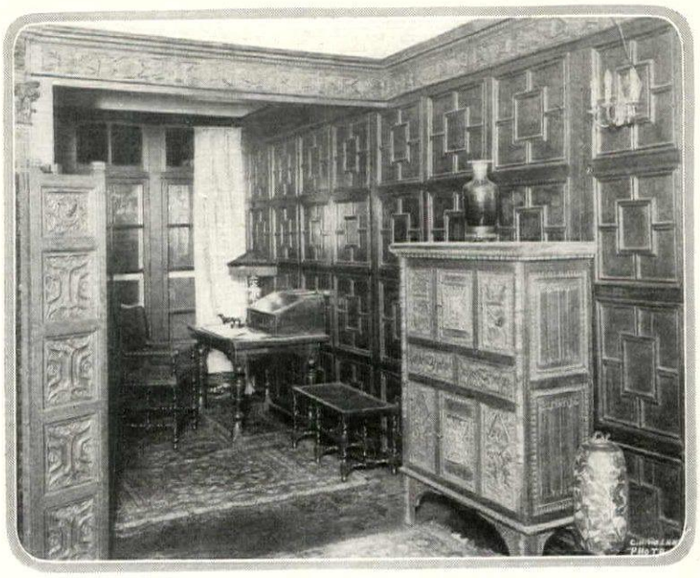
Send for "Wiring the Home for Comfort and Convenience"

This new booklet on home wiring explains fully the Type "R" advantages, and offers some valuable house wiring suggestions to every home builder. A copy will be sent free upon request.



Frank Adam
ELECTRIC COMPANY
ST. LOUIS

The Triumph Line of Standardized Safety Type Panel Boards



English oak is found in both the walls and furniture in this room, in the home of R. M. Carrier, Sardis, Miss. Courtesy of the Hardwood Manufacturers' Institute

The Beauty of Dark Woodwork

(*Continued from page 51*)

for silk and velvet are none too sumptuous to be used with wall treatment of this kind.

Each wood has its own peculiar properties and uses, also by means of stains the richness of some of the darker expensive woods may be obtained in choosing lighter, less costly ones. Among those used for interior trim are quartered-white oak, cypress, yellow Southern pine, redwood and Douglas fir. These can all be used in natural tone or given a pleasant treatment by the use of right finishing which brings out the grain and texture of the wood although changing the color. Cypress is extensively used for interiors, and is considered especially valuable. Oak, chestnut, birch, cedar, and redwood are all particularly beautiful in their natural tones; but can be stained when warmer notes are desired.

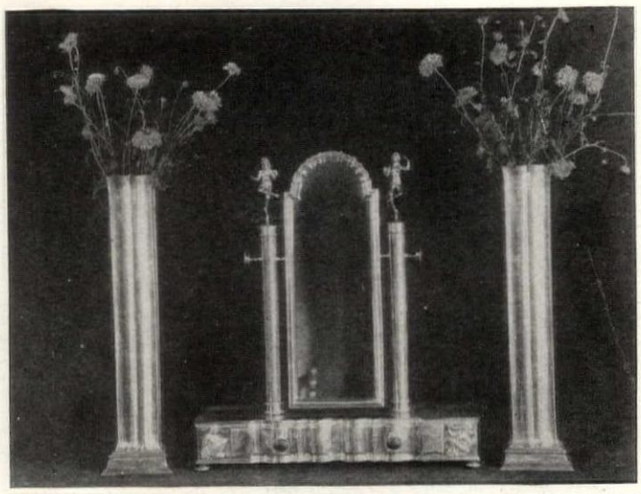
Oak which has a coarse grain, and is porous when cut to expose the medullary rays running from pith to bark like spokes of a wheel, has a showy figure. The use of oak as a finish has been popular for ages because of its interesting texture and its quality of permanence. From early history it has reigned supreme, king of all woods. It was sacred to the early Britains, oak trees still standing in England that were old enough to cut for lumber when William the Conqueror landed in 1066. Scientists estimate the limit of the oak's life to about two thousand years.

Maple is a hard wood, but shows wavy graining, more especially in the curly maple which is having a revival at the present time. Light in color, and shrinking moderately as it weathers, it in time takes on a silver gray, and is susceptible to a fine polish. Bird's eye maple is still considered a very choice wood; its distorted fibres are supposed to be produced by injury to the bark of the growing tree which sets the trunk sprouting. Its beauty is brought out only by tangential sawing.

No wood has been more generously favored by nature than mahogany, with irregularities of growth that evolve marks of great beauty. Grinling Gibbons was one of the first to become cognizant of this fact, and it was through his efforts that it came into general use.

The question of interior finish is a broad one. Many people prefer American mahogany or oak for dining rooms and halls, although the rich English oak and gum wood are both suitable for libraries. Today some of the most expensive hardwood interiors are stained. Oak is often treated in order to give it a creamier, more yellowish tone; mahogany may have a little Venetian red worked into its pores in order to brighten the grain and make the color even. Hard woods that are less expensive are often used even in the finest buildings but they are first stained in close imitation of more costly woods and require the skill of an expert to accomplish it.

To many, the cool sparsely-finished rooms of Japan seem bare, but they obtain an artistic simplicity that is irresistible; the colors one scarcely observes, so complete a harmony do they achieve. The woodwork is almost invariably left in its natural brown hue, while the window paper is of a soft cream and the floor shows rice straw mats of yellow shades. There are slim vases of flowers, a bronze and wood figure, and seldom more than one picture and that of the kakemono variety which can be rolled up.



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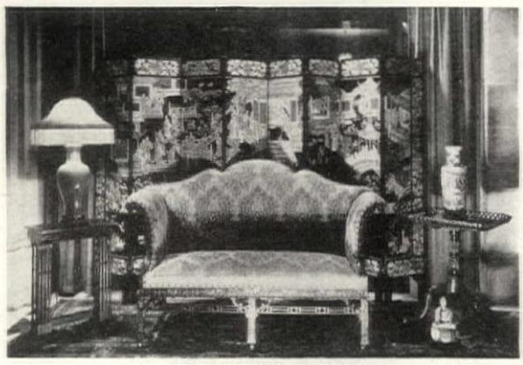

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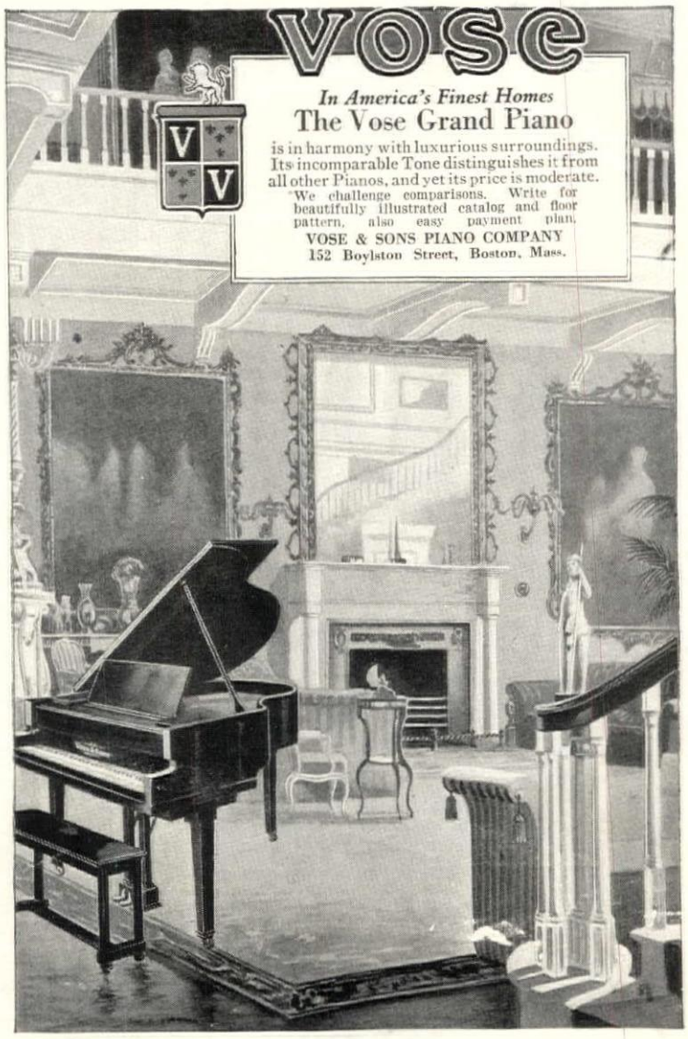

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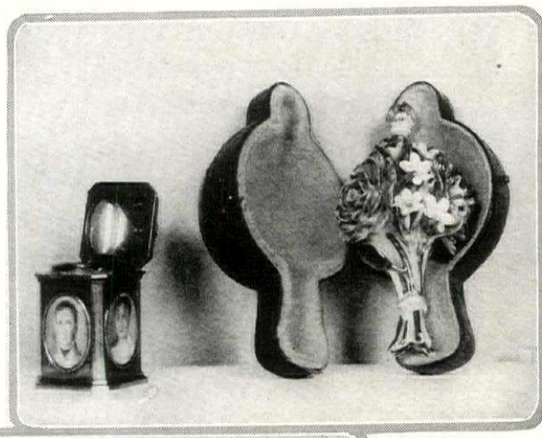
18th Century Perfume Bottles

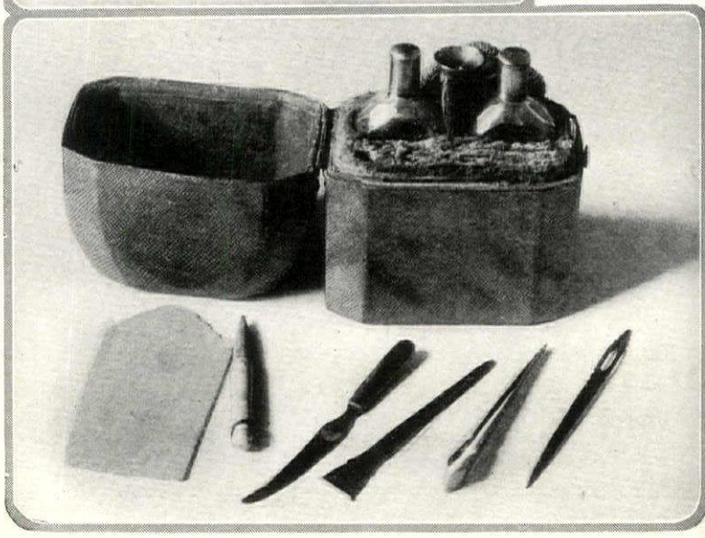
From The Houbigant Collection Recently Shown in New York



At the left is a tiny gold scent box decorated on all four sides with miniatures. Unbelievably delicate is the other bottle made of fragile porcelain flowers

The case at th left is covere with Galuch work. The oth is tortoise she with gold inla

In the 18th Ce tury wome mixed their ow perfumes. Th Galuchat vanit case below hold the necessar paraphernali



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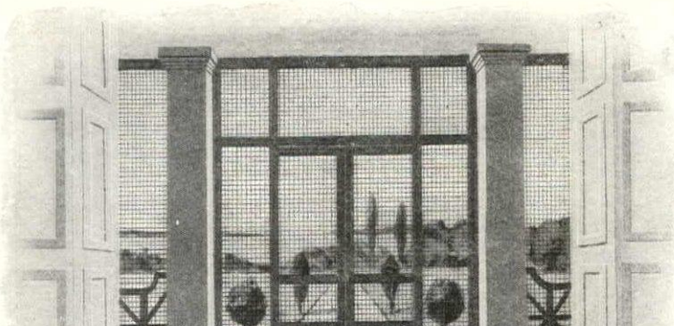

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WICKWIRE SPENCER STEEL CORP.

Faïence Of Old France

(Continued from page 59)

work could easily have been had by French craftsmen if it had occurred to anyone to import it.

Fifty years before the discovery of America, a pottery was in operation at Rouen, but that is all we know of it and its products do not appear to have survived the period of their manufacture. Just a century later Rouen potters were manufacturing pictorially decorated faïence in their ateliers for the Château d' Écouen which the Constable de Montmorency was building. We know these works to have been executed by a Rouen potter named Masscot Abaquesne. After his day almost nothing in faïence was produced at Rouen, at least nothing of which we have particular knowledge.

At Lyons faïence imitating the maiolica ware of Urbino was made for a short period of years beginning with 1556, but there the art also soon died out and although her sister country of Italy was producing great quantities of beautiful faïence, France appears to have remained indifferent to efforts of her own in this branch of the keramic field, up to the time Bernard Palissy "discovered" for himself and for France the art of making enameled glazed pottery, with, of course, the exception of the mysterious appearance of the French faïence known as Faïence d' Oiron, St. Porchaire Faïence and Henri Deux Faïence. Where, when or how this ware originated, we do not know. Not over fifty pieces of it probably are in existence. We do know that Hélène de Hangest de Boissy, a widow of Artus Gouffier, established a fabrique for the making of this ware in her Château d' Oiron as early as 1524, some eighteen years before Palissy began his own keramic experiments at Saintes.

This Faïence d' Oiron was made of a fine white paste having a thin "varnish," transparent and ivory in tint. Interlaced bands, lines, devices, etc., constituted the decoration which was inset with dark colored clays. After the death of Hélène de Hangest in 1537 the fabrique was continued by her son, Claude Gouffier and many of the pieces produced in this second period (1537-1563) bore a design of three interlaced crescents, the device of Henry II, with whom Claude Gouffier was on terms of intimacy. So rare are examples of Faïence d' Oiron that many thousand dollars would not be too much for one to expect to have to pay for such a specimen as a salt-cellar of this ware if such a piece should happen to come into the market. An aiguière in the Ch. Stein collection brought some 49,000 franc at public sale as early as 1899. Faïence d' Oiron was undoubtedly strictly limited in production and it stands unique in French keramic history, and is one of the most remarkable products of the potter's art in the world.

Bernard Palissy the potter was fourteen when Hélène de Hangest established her pottery at Oiron. He was twenty-seven when she died. It was somewhere about the year 1557 that success attended his personal efforts to produce an enameled earthenware. Whether or not the Faïence d' Oiron had ever come to his attention, we have no way of knowing. Palissy may or may not have been familiar with the maiolica wares of Italy, but, as Frantz remarks, Palissy was behind some of his contemporaries, even in France; for Abaquesne at Rouen, and Girolamo della Robbia in Paris, were practicing their art with success. Also there were the Beauvais wares, such as the Vases de Savignies, presented to the Queen of France in 1520 and the Beauvais pilgrim bottles. But it was just because Bernard Palissy sought and found out for himself the secrets of enameled earthenware that his work is so absolutely individual. It was only after incalculable efforts that Palissy achieved the fabrication of his white enamel. Palissy's reward was his appointment as Potter to the King and to the Queen-Mother, Catherine de' Medici, although he died in prison at the age of eighty, since he was a Huguenot, and the death of his patrons left him unprotected. Long ago huge prices were paid for genuine pieces of Palissy ware, a cup in the Prèaux collection fetching 1600 francs in 1850, 6,000 francs in 1859 and 11,500 francs some years later. It would now, in all probability, fetch double that amount. A rectangular bas-relief, "L'eau" in Palissy ware brought 27,000 francs at the Spitzer sale thirty years ago.

Palissy's faïence entailed too much labor in its production to be cheap, and in consequence popular, and he was not in any sense, innovator though he was, interested in fostering the infinite multiplication of cheap keramic wares. Palissy's followers and imitators were not many. Faïence in Palissy's style was still turned out after his death in the fabrique of Avron in the vicinity of Fontainebleau. Among such pieces of which record survives were figurines such as the "Nurse and Child," probably much like the Avignon figurines of the same subject. Frantz quotes an interesting entry from the journal of Jean Hèroard (1601-1628) which may have connection with this or the Avignon piece: "April 24, 1608.—The Duchesse de Montpensier came to Fontainebleau to see the little Duke of Orleans, bringing her daughter, aged three years. The little prince embraced her, and gave her a little nurse in pottery which he was holding."

Contemporary with the enameled wares in the Palissy style were the green glazed pieces with relief decoration produced at Rennes and the blue glazed wares of Beauvais to which Rabelais refers as *poteries azurèes*. Mention has also been made of the Beauvais vases and pilgrim bottles of 1520. At Avignon the 16th Century potters were producing some glazed pieces, the fabrique there continuing uninterruptedly until the middle of the 18th Century.

All these early faïence products of France were limited in output and were the result of experimenters as earnest and also as isolated as was Palissy. The 17th Century, however, witnessed a great interest in keramic art in France which led to the establishment of many French potteries of importance. We need not dwell here on the early attempts at porcelain manufacture in France, the way for which was paved by the earlier experiments of the old faïence potters, for at present we are concerned only with the subject of the enameled earthenware which preceded porcelain manufacture.

The principal faïence centres of old France were Nevers, Rouen, Lille, Lyons, Sinceny, Sceaux, Saint Cloud, Paris, Beauvais, Aprey Bordeaux, Saint Omer, Saint Amand, Quimper, Rennes, Montpellier, Strasbourg, Montauban, Orleans, Moustiers, Avignon, Varages, Samadet, Desvres and Hesdin, which produced the faïence that is not, of course, to be confused with the porcelains produced in some of these cities.

Rouen faïence heads the list of the glazed wares of the early potters of France, excepting, of course, the mysterious Faïence d' Oiron. In connection with enameled earthenware we think of

(Continued on page 98)

In the Middle of the Night
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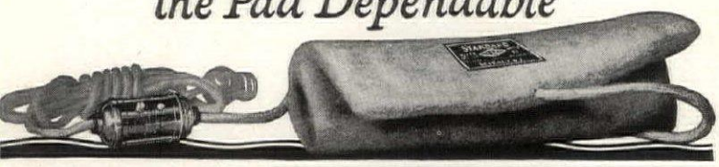

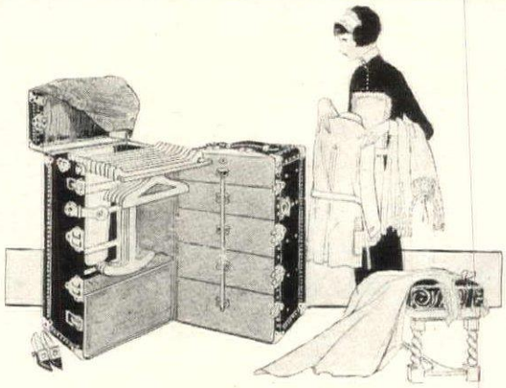

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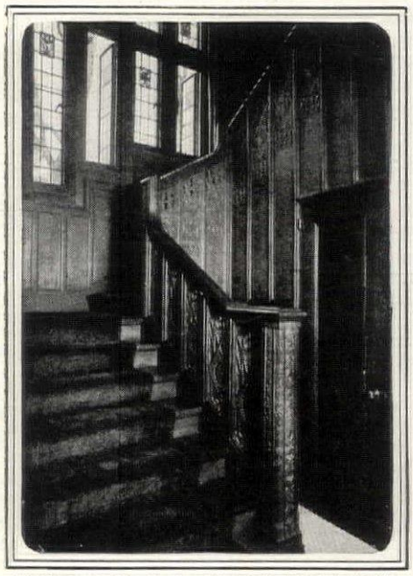

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SPEAKMAN COMPANY
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SPEAKMAN SHOWERS

Faïence Of Old France

(*Continued from page 96*)

Rouen as we do of Sèvres in connection with French porcelain. Nevers, however, produced faïence antedating that of Rouen although this never reached particular originality, being purely imitative, though finely so. In the beginning of this ware the Italian influence it exhibited was naturally strong, explained by the fact that the marriage of Lodovico Gonzago, Duke of Mantua with Henrietta of Cleves had brought Italian influences into Nevers where legend has it the Duke employed Italian potters to teach their craft to French workmen. At a later period in the history of the Nevers faïence, the *gout persan* came into popularity, pieces with azure or dull yellow grounds with decoration in somewhat iridescent whites and yellows of flowers, birds and plants after the Persian manner. Other of the Nevers wares were, in turn, decorated *en camaïeu,* while later these wares came under the influence of Chinese and of Japanese keramic decoration. Oriental porcelains, it will be remembered, known in France as early as the 16th Century, and a hundred years later were being imported by the French in quantities. These Nevers pieces are not uncommonly met with today. In the course of Nevers faïence production, there was a short period of more nearly original decoration characterized as the Franco-Nivernese period in which primitive French sources of decoration were drawn upon. This did not last for long as Nevers again took to imitating the wares of Rouen, Moustiers, etc. The French Revolution followed by the Anglo-French treaty of 1789 giving English potteries entry to France put an end to profitable faïence manufacture at Nevers.

The Norman city of Rouen could, it is true, boast of the early fabrique of Abaquesne, already mentioned, but with the passing of that master-potter the production of faïence in Rouen appears to have ceased until its revival about the year 1647. The workmen of the newly revived Rouen potteries were from Nevers, it is true, and the early Rouen pieces exhibit an Italian influence in their decoration. Such pieces (dishes and plates, for the most part), have blue decoration *en camaïeu,* birds, flowers and monsters forming the motifs. But by the end of the 17th Century the decorated faïence of Rouen had become distinctly creative in style, although many of its motifs were borrowed from the textile patterns of the time as well as from contemporary ironwork, marqueterie and typographical ornament. These motifs, though borrowed, were applied with spirit, and were as often adapted as adopted. Louis XIV's wars quite directly lent impetus to the manufacture of faïence at Rouen and elsewhere. We find Saint-Simon writing in his memoirs as follows: "All that was of great or considerable value was replaced by faïence." The King and the nobles sent their plate to be melted up and coined for pay for the troops and faïence table services had, in consequence, to take their place, a place never afterwards usurped.

By the end of the 17th Century many faïence fabriques were in operation at Rouen. Those directed by the Dame de St. Etienne and by the Widow Loüc Guillibaud remind us of the important part women have played in the keramic industry of France from the time of Hélène de Hangest to our own day. While there were some fifty faïence manufactories in Rouen in 1788, the number had dwindled to seven in 1802.

The following is Darcel's description of the decoration of Rouen faïenc "conventional and symmetrical desig forming scrolls or scallops, which, syn metrically distributed over the surfa of the pieces, radiate around the cent in the case of dishes and plates, or d scend from the brim and cover t body in the case of vases. This style decoration is generally blue or whi enamel." The earliest dated piece Rouen faïence in "Rouen Style" is polychrome dish signed "Brument 1699

It was not till the last quarter of t 17th Century that Rouen faïence e ployed decoration in polychrome. St later came the *décor à ferronerie* (iro work decoration). The first half of t 18th Century was the "high-wate period of the ware, during which great many pieces were manufacture These are not uncommonly to be m with by the collector, although t larger pieces have come to be fou but rarely. The finest of the Rou faïence with Chinese motifs were fro the factory of the Veuve Loüc Guil baud. After this Chinese style ca into vogue, the Rouen pieces *en rocail* bearing as decorations designs of scen of gallantry or rural views, trophi quivers, cornucopias and single flow were popular.

At Moustiers the manufacture faïence began with the fabrique esta lished there by Pierre Clerissy, som where about the year 1686. As in t case of the faïence of Rouen, that Moustiers benefitted by Louis XI sumptuary laws. Some of Clerissy pieces were decorated with subjects fro drawings by the celebrated Florenti engraver, Antonio Tempesta, wh others were decorated with designs Frans Floris. The early Clerissy pie are in a more delicate and lighter bl than that employed in the decoration the Rouen faïence. During the Re ance, Antonio Tempesta's hunting a battle scene gave way to the mo graceful subjects inspired by myth logy and Jean Berian, Bernard Pica and B. Toro of Toulon influenced t Moustiers decoration of the period.

From Alcora in Spain, the secret polychrome decoration was brought the Moustiers ateliers, and exceptio ally beautiful pieces were produced this genre from 1738 to 1749. Fro 1756 the faïence product of Moustie declined in quality, although it was i creased in quantity. This deteriorati was in its decoration since the stan ard of its enamel appears to have be maintained

The Marseilles fabrique was establis ed in the reign of King René of Pro ence, and its atelier was in the surbu known as Saint Jean du Désart wh as early as 1697 A. Clerissy was signi dated Marseilles pieces. Like the ea Moustiers pieces, some of the ea Marseilles faïence was decorated wi Antonio Tempesta's designs. Howev Marseilles keramic decorators turn more often to scriptural subjects. Pol chrome decoration appears to have be in vogue at Marseilles before it w adopted at Moustiers. There are mark differences in the old faïence of the tw cities. There was, in the Marseil pieces, a greater refinement in color a in form. According to documenta evidence unearthed by Jacquemart, t Marseilles faïence fabriques were e porting some 105,000 pounds of th wares to the French colonies in Ameri in the year 1766.

Both in historical interest and aesthetic appeal the early faïence of France arrests the attention of the co lector and the striking designs of pieces make it attractive from the dec rative point of view.

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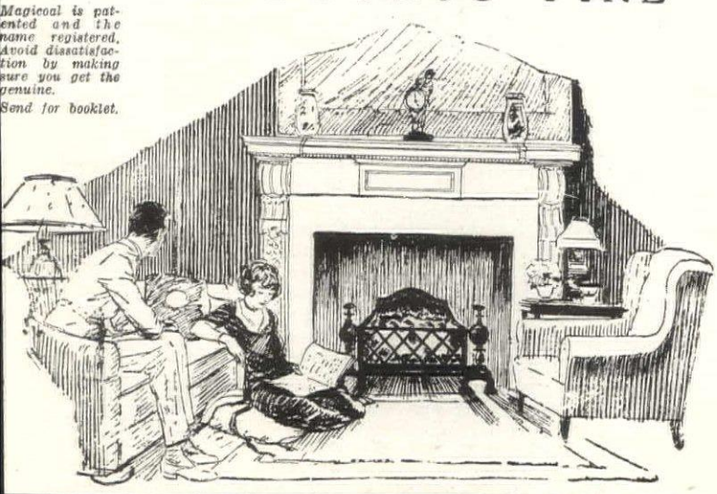

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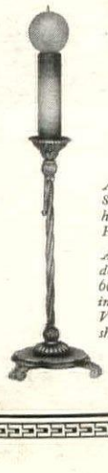

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Faïence Of Old France

(*Continued from page 52*)

work could easily have been had by French craftsmen if it had occurred to anyone to import it.

Fifty years before the discovery of America, a pottery was in operation at Rouen, but that is all we know of it and its products do not appear to have survived the period of their manufacture. Just a century later Rouen potters were manufacturing pictorially decorated faïence in their ateliers for the Château d' Écouen which the Constable de Montmorency was building. We know these works to have been executed by a Rouen potter named Masscot Abaquesne. After his day almost nothing in faïence was produced at Rouen, at least nothing of which we have particular knowledge.

At Lyons faïence imitating the maiolica ware of Urbino was made for a short period of years beginning with 1556, but there the art also soon died out and although her sister country of Italy was producing great quantities of beautiful faïence, France appears to have remained indifferent to efforts of her own in this branch of the keramic field, up to the time Bernard Palissy "discovered" for himself and for France the art of making enameled glazed pottery, with, of course, the exception of the mysterious appearance of the French faïence known as Faïence d' Oiron, St. Porchaire Faïence and Henri Deux Faïence. Where, when or how this ware originated, we do not know. Not over fifty pieces of it probably are in existence. We do know that Hélène de Hangest de Boissy, a widow of Artus Gouffier, established a fabrique for the making of this ware in her Château d' Oiron as early as 1524, some eighteen years before Palissy began his own keramic experiments at Saintes.

This Faïence d' Oiron was made of a fine white paste having a thin "varnish," transparent and ivory in tint. Interlaced bands, lines, devices, etc., constituted the decoration which was inset with dark colored clays. After the death of Hélène de Hangest in 1537 the fabrique was continued by her son, Claude Gouffier and many of the pieces produced in this second period (1537-1563) bore a design of three interlaced crescents, the device of Henry II, with whom Claude Gouffier was on terms of intimacy. So rare are examples of Faïence d' Oiron that many thousand dollars would not be too much for one to expect to have to pay for such a specimen as a salt-cellar of this ware if such a piece should happen to come into the market. An aiguière in the Ch. Stein collection brought some 49,000 franc at public sale as early as 1899. Faïence d' Oiron was undoubtedly strictly limited in production and it stands unique in French keramic history, and is one of the most remarkable products of the potter's art in the world.

Bernard Palissy the potter was fourteen when Hélène de Hangest established her pottery at Oiron. He was twenty-seven when she died. It was somewhere about the year 1557 that success attended his personal efforts to produce an enameled earthenware. Whether or not the Faïence d' Oiron had ever come to his attention, we have no way of knowing. Palissy may or may not have been familiar with the maiolica wares of Italy, but, as Frantz remarks, Palissy was behind some of his contemporaries, even in France; for Abaquesne at Rouen, and Girolamo della Robbia in Paris, were practicing their art with success. Also there were the Beauvais wares, such as the Vases de Savignies, presented to the Queen of France in 1520 and the Beauvais pilgrim bottles. But it was just because Bernard Paliss sought and found out for himself th secrets of enameled earthenware tha his work is so absolutely individua It was only after incalculable effort that Palissy achieved the fabrication o his white enamel. Palissy's reward wa his appointment as Potter to the Kin and to the Queen-Mother, Catherin de' Medici, although he died in priso at the age of eighty, since he was Huguenot, and the death of his pa trons left him unprotected. Long ag huge prices were paid for genuine piece of Palissy ware, a cup in the Prèau collection fetching 1600 francs in 185 6,000 francs in 1859 and 11,500 franc some years later. It would now, in a probability, fetch double that amoun A rectangular bas-relief, "L'eau" i Palissy ware brought 27,000 francs a the Spitzer sale thirty years ago.

Palissy's faïence entailed too muc labor in its production to be cheap, an in consequence popular, and he was no in any sense, innovator though he wa interested in fostering the infinite mult plication of cheap keramic wares. Pa lissy's followers and imitators were no many. Faïence in Palissy's style wa still turned out after his death in th fabrique of Avron in the vicinity Fontainebleau. Among such pieces which record survives were figurin such as the "Nurse and Child," prob bly much like the Avignon figurines the same subject. Frantz quotes an in teresting entry from the journal of Jea Hèroard (1601-1628) which may hav connection with this or the Avignc piece: "April 24, 1608.—The Duches de Montpensier came to Fontainebleau to see the little Duke of Orleans, brin ing her daughter, aged three years. Th little prince embraced her, and gave h a little nurse in pottery which he w holding."

Contemporary with the enameled war in the Palissy style were the green glaz pieces with relief decoration produc at Rennes and the blue glazed wares Beauvais to which Rabelairs refers *poteries azurèes*. Mention has also bee made of the Beauvais vases and pi grim bottles of 1520. At Avignon th 16th Century potters were producin some glazed pieces, the fabrique the continuing uninterruptedly until th middle of the 18th Century.

All these early faïence products France were limited in output and we the result of experimenters as earne and also as isolated as was Palissy. Th 17th Century, however, witnessed great interest in keramic art in Fran which led to the establishment of mar French potteries of importance. W need not dwell here on the early a tempts at porcelain manufacture France, the way for which was pav by the earlier experiments of the o faïence potters, for at present we a concerned only with the subject of th enameled earthenware which preced porcelain manufacture.

The principal faïence centres of o France were Nevers, Rouen, Lil Lyons, Sinceny, Sceaux, Saint Clou Paris, Beauvais, Aprey Bordeaux, Sai Omer, Saint Amand, Quimper, Renn Montpellier, Strasbourg, Montauba Orleans, Moustiers, Avignon, Varag Samadet, Desvres and Hesdin, whi produced the faïence that is not, course, to be confused with the porc lains produced in some of these citi

Rouen faïence heads the list of th glazed wares of the early potters France, excepting, of course, the myste ious Faïence d' Oiron. In connecti with enameled earthenware we think

(*Continued on page 102*)

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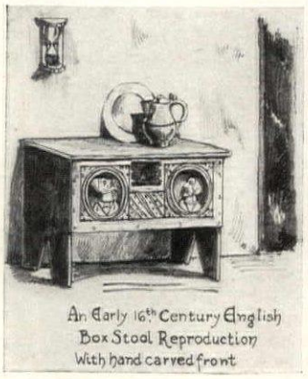
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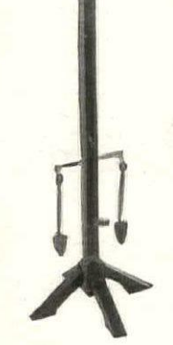

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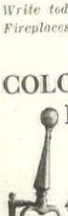

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A PLANT inseparably connected with the old American homestead is the boxwood, *Buxus sempervirens*. Usually it is nothing more than a moderately high bush and only too often it is a dwarfed scrubby tree which, if kept small, is admirably adapted as a border plant. In warmer climates it is a larger bush or small tree, but in the Caucasian Mountains and Asia Minor it attains its greatest size.

In the ancient European gardens this tiny evergreen shrub was neglected for generations. No one paid any attention to it, and so it was able to develop in all its luxuriance until today it has become a bushy tree. Now it is in fashion again, and it is one of the most modern of formal plants, especially if geometrically pruned.

For this purpose boxwood is most admirably adapted. It is especially suited to the formation of hedges and other ornamental designs. At the same time it readily withstands the pruning knife to a remarkable degree, thus making an excellent and plastic material for the gardener. It is a dense, though light hedge bush, but it is entirely unsuited for the shaded spot. The growth of box is very slow indeed, and centuries must pass it by before it can attain a height of from 20′ to 25′.

A no more unassuming tree can be selected for the smaller gardens of the city than the boxwood. It remains unaffected by both smoke and dust, and, where the most hardy of conifers cease to exist, this plant still keeps its foliage fresh and green if the soil contains a little moisture. Through the agency of the pruning knife it can be kept in symmetrical and uniform shape to harmonize with architectural surroundings. And it is always effective either as a flat or tall column, as a pyramid or as a spherical tree. Even in its natural condition, an older tree is very ornamental if placed in stately grandeur upon the lawn.

The low form, var. *Suffruticosa*, is used as a border plant for both walks and beds. Here it is not only very pretty and distinctive, but a more practical border cannot be imagined. It is beautiful, lasting and clean. For such borders, layers or cuttings are taken from older plants by division. These cuttings should still have a few roots clinging to them. If the old bush has produced much wood, it is to be covered with soil so that only the tips protrude. This should be done at least three months before the cuttings are to be used. At the end of this period nearly all of the twigs will have formed roots and they are best taken off in September or October. Then the cuttings will have plenty of time to become accustomed to their new surroundings before the frost sets in. The cuttings should be placed comparatively deep in the soil so that the resulting plant will be bushy. During the first year these new plants are not to be pruned. Rootless cuttings must be quickly planted in a moist, shaded place.

It is entirely a matter of taste whether the species are considered more beautiful than the varieties. *Macrophylla* and *latifolia* have large round leaves, *myrtifolia, salicifolia, augustifolia* and *thymifolia* are narrow leaved, *japonica aurea* has variegated leaves and *argenteo marginata* has white bordered leaves.

A blisterlike leaf is produced by var. *bullata*. *Buxus microphylla* from Japan scarcely attains the height of 3′, and it forms a spherical bush.

Older species of boxwood should only be transplanted with their root balls. The smaller species used as borders are to be freely provided with moisture during the summer months, especially if the soil is dry and parched.

THE YEW

TODAY the yew, which is without question one of the most solemn and forbidding of all trees, is seldom found in the European woodlands, although years ago it was more or less common. The ancient Greeks believed it to be a tree of the nether world from which the furies carved their torches, and in Rome it was called the tree of the dead. The foliage is poisonous not only to man but to many animals. Caesar said, that Katuvolkus, a noble of the Eburonese killed himself with the poison of the yew, known today as "taxine," and that their berries contained a death-dealing poison. The seed-coat, a reddish fleshy cup surrounding the seed, is edible, but whether the seeds themselves are poisonous has not as yet been determined.

The wood of the yew has been used for weapons since prehistoric times because it is hard, tough, and its grain uniform; there are no resin ducts in any part of the tree, and resin formation is unknown. In the lake or pile dwellings of the Swiss, bows and knives were found made of this wood and in spite of the thousands of years of dampness, they are in perfect condition. The sign y, yr, in the runic alphabet stand for the yew and the bow. The lances of the middle ages were made from the yew, and in Shakespeare's "Hamlet," it is the deadly poison dropped into the ear.

Through the drainage of large tracts of swampy grounds in Europe, many yew stumps have been uncovered, especially when cultivating with the plow. This wood, protected in these low lying lands from the atmosphere, has been preserved in such good condition that it is still workable and is used for the better grades of carvings. It is as hard as stone, and as brittle as glass.

Again, at the time of the sunny king of France and his successors and also in the gardens of Le Notre, the yew came to its own, and played an important part as the hedge bush, and as an ornamentally cut tree. With its dense twigs the yew seemed to be especially made and was extraordinarily well adapted to the garden "wizards" of that time, who, with the aid of scissors, made summer houses, arches, pavilions, walls, and other toys with it. But at the end of the seven years war the sun of France began to wane, and the gardens of Le Notre were soon forgotten, and with it the yew. Wherever it is found to-day, there it is protected—a monument of nature—but in general it is difficult to

(Continued on page 106)

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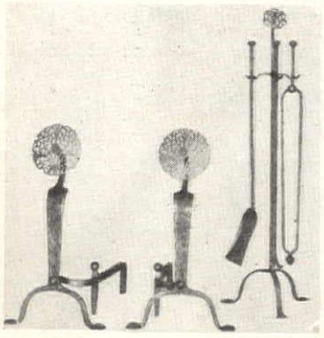

FIREPLACE FITTINGS

The illustration shows part of an interesting hearth group which includes a pair of Andirons, (Design 842 - 23" high - $27 a pair) Fireset, (Design 412 - 38" high - $21 each). Polished brass medallion, wrought iron in half-polish finish.

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THE four most perfect and most beautiful gladioli ever put before the public. Wherever exhibited this season they have won the highest admiration.

Catalog free on Request

There is a treat in store for you in the form of a handsome catalog, beautifully illustrated, which describes nearly a hundred of our gladiolus creations, as well as our Ruffled Monster Petunias, and many other things of interest.

Petunias

Diener's Ruffled Monsters (Single).

The finest and largest varities of Petunias ever created.

Seed comes in separate colors as follows: Pink (Strong veined center), Red, Variegated, White, Red with black center, Pale Lilac Pink, Ruffled Monsters mixed.

The following varieties of Petunias are somewhat smaller than the ruffled monster, colors: Flesh Pink Frilled, Purple or Blue, White Frilled, Apple Blossom.

Any of the above varieties 50c a package.

The Greatest Novelty in Petunias for 1923 is
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Pure flame rose pink without a trace of purple. Flowers measure from three to four inches in diameter. Plants grow to a height of twelve to fifteen inches. This is the most beautiful petunia ever put on the market and is destined to become the great bedding petunia of the future.

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Originators and Growers of the Largest and Finest Gladioli and Petunias in the World

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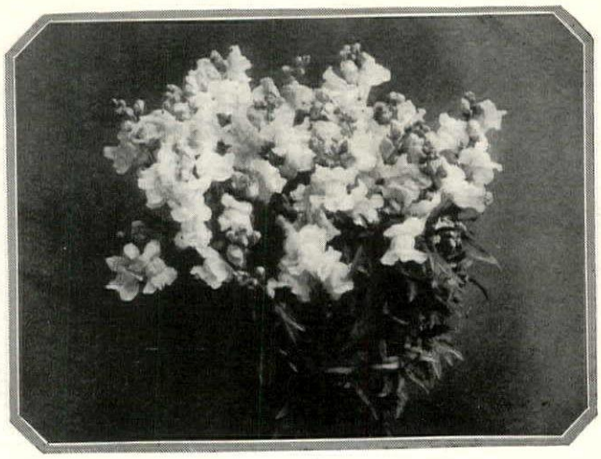


"Madonna", a new white snapdragon, promises to take honors away from the old stand-by, "Purity". Introduced by Alexander Forbes & Co.

The First Step In Gardening

(Continued from page 54)

his place more beautiful and his work easier. A mere list of names and prices—especially botanical names—is only for the very learned in garden affairs. Let more of the common names be given. Let more catalogs explain how best this peculiar shrub and that peculiar plant can be located on the home grounds. Let them explain how this seed can best be brought to germination and the seedling to flower. In the last analysis, when an amateur gardener sends in his seed order, he is not merely buying seed; he is buying the finished fruit, vegetable and flower. This little packet of Country Gentleman corn is more to him than a handful of kernels; it is a fine stand of corn in the garden, it is a gastronomic delight that he and his family will enjoy.

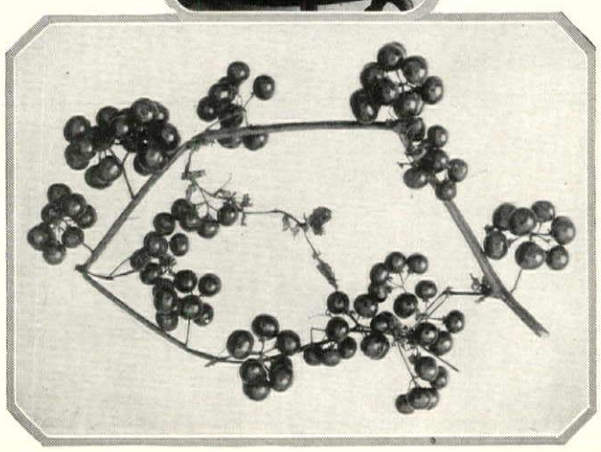
The majority of our catalogs each year list a few "novelties" and the gardener, who would deprive himself of no delight, will invariably try one or a few of them. This is as it should be. But caution must be exercised. Novelties are like the sweets that follow the real nutritive part of the meal. It really doesn't make much difference whether you take ice cream or bread pudding after dinner, so long as you have had your steak and potatoes.

There are a great many steak and potato items in our catalogs that are very much neglected. The hunger for novelties and the nurseryman's desire to satisfy that hunger, often result in many fine and useful items being hidden away and forgotten. We don't need more novelties in our catalogs; we need more appreciation of the splendid material we already have.

Garden wisdom, like any other sort of wisdom, is only attained by making mistakes through a variety of experiences. The beginning gardener will have vast dreams of the many and diverse things he can accomplish; the hardened gardener is satisfied if he grows a dozen or so things and grows them well. The latter is a garden ideal worth remembering. Better a few perfect zinnias, a few healthy potatoes, a noble stand of corn and a worthy hedge of sweet peas than a garden filled with a bewildering but mediocre variety. This is an ideal to keep in mind when those spring catalogs arrive.

Let's say they have arrived. Let's

"Our Country", a new dahlia, created by G. L. Stillman. It is deep purple tipped white



To grow huckleberries from seed is the claim of this type. Courtesy of Hart & Vick

Mayo Nursery Bulletin

"That the Grounds surrounding your Home may be Beautiful and Fruitful the year 'round"

The Finest Fruits from Your Own Garden

HOME-GROWN fruits are coming into their own. Like the vegetables which you grow in your own garden, they are fresher, finer flavored and in every respect far superior to any you can buy from your dealer. Theirs is the quality of mellow sunshine and soft breezes, of cool morning dews and the drifting fragrance of flowers. They are a pleasure and a practical essential which give the crowning touch to any garden, be it great or small.

Without Fruit your Garden is not Complete.

We are supplying home owners with well-grown plants of the finest fruits for home planting. We invite your orders.

Luscious Blueberries: Not the ordinary small, seedy berries to which you are accustomed, but the superbly large, full-fleshed fruits abounding in rich, creamy juice of delectable flavor. Of all small fruits, the berries from our nursery-grown bushes are the best for pie. And *real* blueberry pie is—well, need we say more?

Blueberry plants are absolutely hardy, decorative in autumn and winter, grow rapidly and bear profusely. They are easy to plant and care for, and they last for a hundred years. If they are planted early this spring they will probably produce fruit before autumn. Complete cultural directions in catalog.

Rochester Peach—Richest in Qualities.

What is more beautiful than a peach tree in blossom? Few fruits equal, and none surpass, the peach for the home planting. Next to the apple it has the greatest variety of uses. The wonderful new variety, "Rochester" is a worthwhile variety for the home garden.

Large, yellow, and red freestone; flesh yellow, very highly flavored; stone very small. To eat out of hand or preserved it cannot be equalled as a delicacy. Comes into ripening the middle of August.

Bearing Age Fruit Trees

There is no reason why a person who wants to plant an orchard, or have fruit for home use, should plant one or two-year-old fruit trees and wait several years for the trees to come into bearing, any more than there is a reason to plant a spindly one or two-year elm tree, and wait eight or ten years for shade. Our large Bearing Age trees are for quick results, the pick of our nurseries, with beautiful root systems that are really the heart of the tree, and they save you several years of waiting. These trees are so fine that their added expense will be forgotten when you receive them.

Don't Grow Ordinary Fruit: Select superior varieties. You don't need to be apologizing to the palate nor to your guests when you grow superior fruit.

What is to be compared with a cherry tree in bloom? So suggestive of Japan, so cheerful, so promising. Not only useful but beautiful.

Fruit trees blend well with ornamental planting, especially while in bloom. Pure white blossoms. Use fruit-bearing trees instead of mere ornamental plants. They are gorgeous in blossom and again in fruit.

Melting Raspberries:

In a crystal bowl on the breakfast table, sugar bowl and creamer beside them—and the hottest summer day is started right.

Cool and fragrant, deliciously fresh from your own garden, out there whence the wren's ecstatic song pours in through the open windows, they delight the senses of sight, taste and smell.

Golden Queen: considered the best of all the yellow sorts. Color, size, flavor, hardiness, habit of growth and bearing, all unite to make it the variety par excellence for the raspberry connoisseur's garden.

Honey Sweet: Delicious new variety of Black Raspberry. In flavor it is rich, sweet, and refreshing. Strong transplants that will bear fruit next summer.

Orders placed immediately will be shipped in time for you to plant this Spring and gather the first golden globes of lusciousness next Summer.

Bearing Age Grape Vines

With the increased interest in grape culture, we feel exceedingly fortunate in being able to offer in limited quantity, heavy bearing-age vines with fruiting spurs, heavily rooted. Planting these vines saves you two or three years of waiting. Varieties: Lucille (Red); Empire State (White) and Hubbard (Blue).

Blackberries, Loganberries, Gooseberries—all find their place in our catalog. Write for a copy. It is sent upon request to readers of House & Garden.

That Garden of Your Dreams Can Become a Reality

The garden should interpret the warmth of the home, in terms of natural growing things.

NOW is the time to set your goal for garden achievement for 1923. A house without a garden is less than a home. The restfulness and improved appearance gained by a truly appropriate setting for your home is well worth the investment. The art of arranging growing things to produce pictures is the work of a trained mind.

Competent Landscape Service Offered our Customers.

Our Landscape Department is built to help you solve your particular landscape problem.

Whether you own a mansion or a small home, whether you have just purchased your property, or whether you are considering re-arranging your planting scheme, you will find it an advantage to consult with us.

We offer certain advantages. Being primarily nurserymen, our knowledge of the plants themselves gives us the ability to choose materials of the finest quality through our acquaintance with sources of supply. Having pride in the quality of nursery stock supplied, it is but natural that we are interested in having this stock planted in such manner as to give you the finest results on your grounds.

Our complete force of landscape engineers and architects, long experienced in solving planting problems and practical planting work, is available to you. We supervise plantings personally and if desired, can furnish trained labor and equipment, thus relieving you of every detail and bother in the arrangement of your grounds.

We are in a position to send a member of our Landscape Engineering Department to any part of the United States to consult with you on your landscape problem. Our branch offices are established for that purpose. We have already completed many fine plantings, which attest to the quality and dependability of our service and of our nursery stock.

But our bigger service is for the small property needing appropriate planting. There are numerous homes being built throughout the United States around which the necessity for planting is almost paramount. If the planting is accomplished at the time of the completion of the house, greater immediate beauty will result, and an air of permanence be given the property, procurable in no other manner.

We make only a moderate charge for the actual cost of interview and preliminary survey of your property.

Enter into correspondence with our Rochester Office and be assured that your problems will receive our best and most courteous attention.

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The world's best Trees and Plants for the Home Grounds are described in our Catalogue — in colors. It will be sent to readers of House & Garden upon request.

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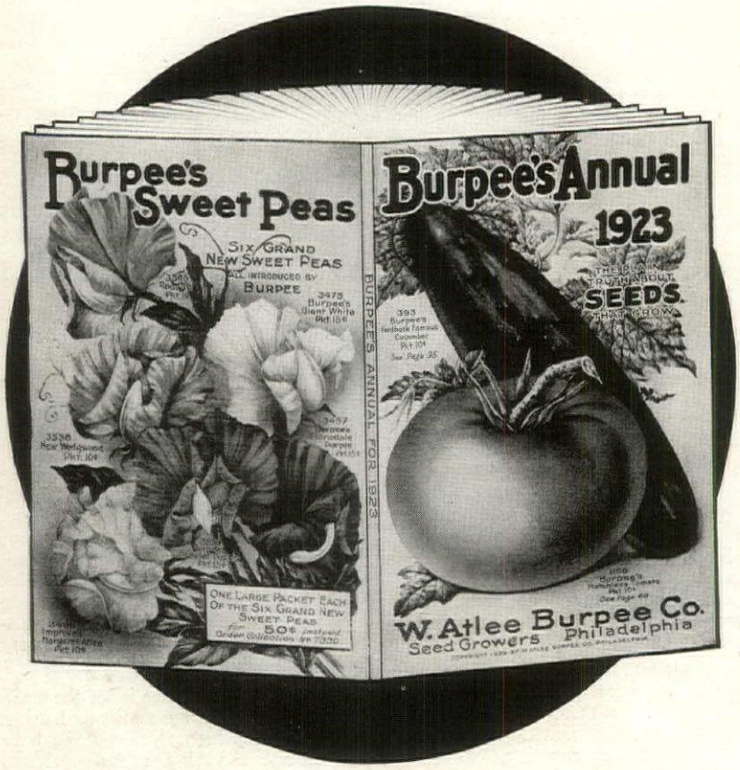

Burpee's Annual

The Leading American Seed Catalog

Burpee's Annual is the catalog that tells the plain truth about The Best Seeds That Grow. It describes the Burpee Quality Seeds with more than a hundred of the finest vegetables and flowers illustrated in the colors of nature.

Burpee's Annual is a complete guide to the vegetable and flower garden. If you are interested in gardening **Burpee's Annual will be mailed to you free.**

Write for your "Annual" today. Just tear out the coupon and fill in the space below.

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Please send me a **free** copy of **Burpee's Annual.**

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The First Step in Gardening

(Continued from page 104)

say that you find in your morning mail one of these days those nice fat big brown envelopes. Instead of opening them right off, sit down and make a note of the flowers and vegetables that you succeeded with last year, that you've always been able to grow well in the soil you have. These should form the basis of your order. Then get down the plans you made last fall, when your garden mistakes and dreams were fresh in the mind, and see what you actually require to right those mistakes and attain those dreams. When you have made this comprehensive survey of what you actually need, of what you know you can raise well, then you may open the brown envelope.

With the list in hand you can choose the varieties in the catalogs best suited to your purposes. While some of the newer varieties will be tempting in the line of vegetables especially, it is advisable to stick to standard varieties. In the vegetable garden your calculations as to the amount of seed required will be purely mathematical, depending on the size of the plot you can devote to vegetables. The following list shows the number of plants or seeds required for a 50′ row each—

Beets, 100-150 plants or 1 oz.; cabbage, 35; cauliflower, 35; carrots, ½ oz.; celery, ½ oz.; lettuce, ¼ oz.; lettuce plants, 50; leeks, ½ oz.; onions, ½ oz.; onion sets, 150; parsley, ½ oz.; parsnips, ¼ oz.; smooth peas, 1 pt.; wrinkled peas, 1 pt.; potatoes, ½ pk.; radish, ½ oz.; salsify, ¾ oz.; turnips, ½ oz.; Swiss chard, ¾ oz.; early beans, 1 pt.; wax beans, 1 pt.; lima beans, 1 pt.; pole beans, ¼ pt.; pole lima beans, ¼ pt.; corn, ½ pt.; cucumbers, ¼ oz.; egg plant, 25; muskmelons, ¼ oz.; watermelons, ¼ oz.; late peas, 1 pt.; peppers, 25; pumpkins, ¼ oz.; squash, ¼ oz.; tomatoes, 15-20 plants.

In figuring the flower seed order no such mathematical precision can be arrived at. Vegetables are considered necessities. Flowers should be put in the same class. If it is said of a housewife that she feeds well the bodies of her family, why can't it be said that she feeds well their souls? Why isn't a 50′ row of zinnias as necessary as a 50′ row of corn?

For the cutting garden annuals are best. They can also be used to fill in gaps in the perennial borders. In addition to the old standbys try a few new ones each year. The old faithful and dependable annuals are:—asters, ageratum, candytuft, cornflowers, coreopsis, cosmos, larkspur, lupins, marigolds of all kinds, mignonette, nasturtiums, scabiosa, pinks, phlox Drummondi, snapdragons, stocks, sweet peas, sweet alyssum, sunflowers, pansies, poppies and verbena. Perhaps not all of these would be attempted in one season; one could try them out over a succession of years. Having exhausted that list, try viscaria, salpiglossis, latavera, godetia, and nigella. Truly, annuals are the most gratifying and amusing phase of the garden work.

To keep the garden in bloom from year to year one must grow perennials. Of course, many of the best types are hybrids and will not produce their exact kind by seed. In that case you buy plants from nurserymen. Buying plants is the easier way in acquiring perennials, but it isn't as much fun as raising them from seed. The list is very long, but of those that any beginning gardener can succeed with, granted reasonable care, we would suggest the following: achillea, alyssum saxatile, anchusa, columbine, English daisies, shasta daisies, delphinium, pinks, sweet William, gaillardia, heliotrope, candytuft, lupins, forget-me-not, feverfew, veronica, valerian, globe thistle, sweet rocket, platycodon and everlasting peas, poppies, and Baby's Breath.

The Yew

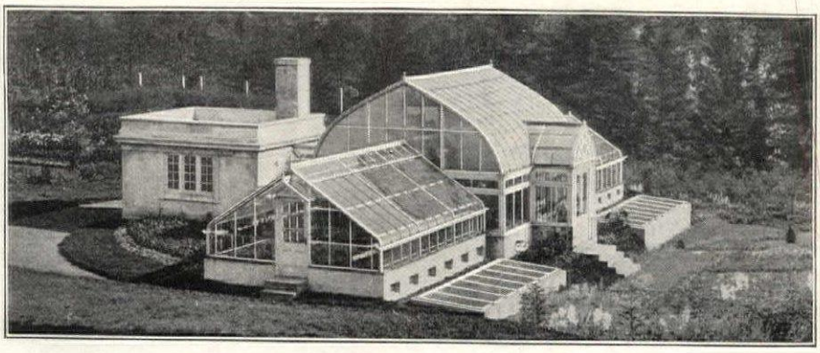
(Continued from page 102)

say what should be done with it. And in this respect, it certainly is an unknown quantity. But for the purpose of making a decorative garden, no other material is so well adapted. When thickly planted; the yews produce wind-breaks, and in the outskirts and suburbs of the city, where no other evergreen will thrive because of the soot, smoke, dust and gases, the yew will still grow luxuriantly. It also withstands the pruning knife like no other plant. The twigs may be cut or mutilated, always new shoots are made, and the needlelike leaves become thicker and denser.

As an individual tree the yew is somewhat sensitive to frost, but it can endure shade to a far greater degree than the white pine. When left to itself, numerous sprouts will develop, and an old yew of more than two hundred years will usually have a seemingly thick stem which, on closer examinations, consists of many smaller trunks. For, as soon as an older species is injured or destroyed, sprouts begin to appear from the root stock and these soon grow together, forming a single apparent stem. No special soil requirements are necessary for this tree, but it generally prefers a place which is more moist than dry, and which has a greater content in clay than in sand.

Still slower in growth than the species are the various varieties with tinted leaves which have arisen through intensive cultivation and propagation, but these only too often lack the beautiful form and shape of the original species. Taxus baccata var. aurea has golden yellow needles, Taxus baccata var. albovariegata has white stripes on its needle-like leaves, and other varieties are known having still other colored needles. A yellow fruited form is var. fructo luteo. Extensive, almost drooping branches are developed in var. dovastoni, and a cypress-like growth is shown in var. fastigiata (hibernica). This form, when placed individually is very decorative through its columnar growth, and if a number are placed together a severe though quiet and formal mood is called forth. The var. horizontalis throws its branches horizontally outward, broad and massive in appearance in the var. washingtonia. With sickle-like needles and rather stout in growth is var. recurvata. Var. cupsidata has yellow buds and thick twigs. Var. canadensis Wild which has both male and female flowers on one plant, turns red in winter and resumes its green color in the spring. The other American variety, var. brevifolia Nutt, and the two Japanese varieties var. tardiva Law

(Continued on page 110)



About This Particular Greenhouse

IT happens that only yesterday we received from our publishers a rather delightful bit of printing called "Glass Gardens," in which a complete description is given, of an exact duplicate of this particular house.

The view point is a bit different, but the plan is the same.

As companions, are four other houses of simpler design and lesser size.

There is one page devoted to "The Lure of the Inside Garden" which we have a notion will especially interest you.

Send for this new Glass Circular.

Or if you prefer, send for one of us to come and talk over greenhouse possessing with you.

Lord & Burnham Co.

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69th Annual Catalog

READY FOR MAILING

Don't fail to write for this reliable guide to seed selection and practical gardening.

THE Storrs & Harrison Catalog for 1923 contains nearly everything that you might need for garden, lawn, or orchard. It serves small suburban homes and large country estates equally well. It is your handiest possible reference.

All flower and vegetable seeds listed are from unusually fine, time-proved strains. Their yield has been predetermined by prolific parent-plants on our 1200 acres. Carefully selected shrubs, full flowering perennials, hardy vines and berry bushes, vigorous fruit and handsome shade trees are also shown in great profusion.

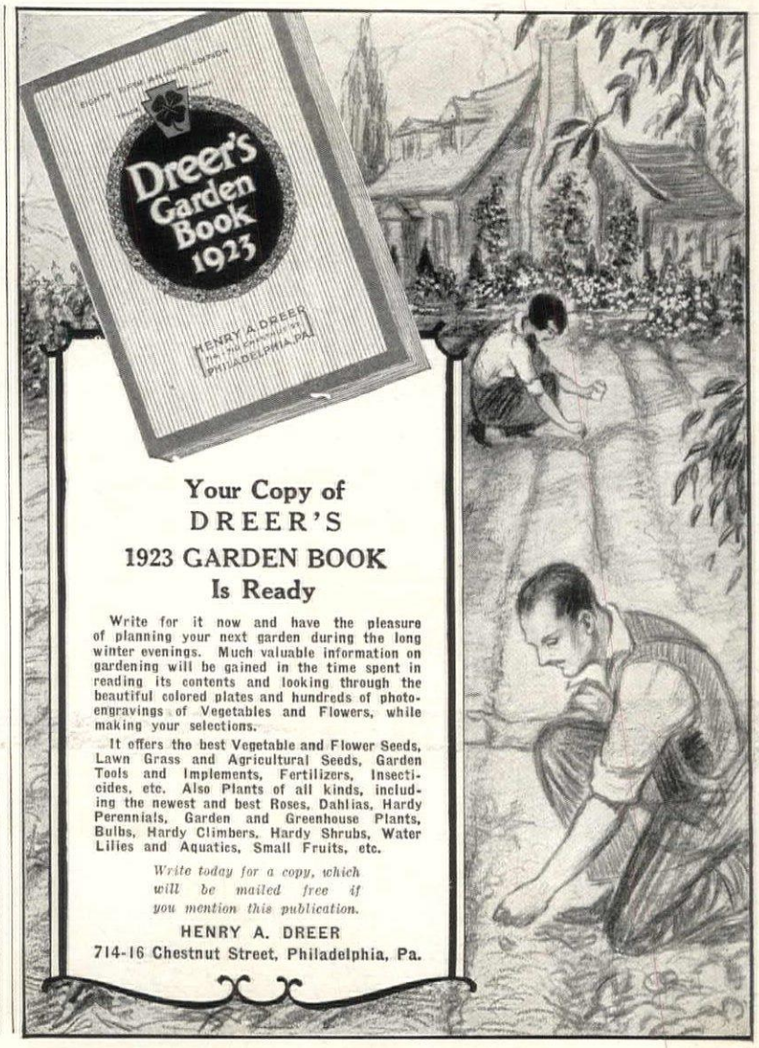
The S. & H. Catalog will help you to plan wisely, and you can select with confidence, knowing that we have supplied nurserymen and orchardists the country over for 69 years.

A post card will bring catalog to you.

THE STORRS & HARRISON CO.

Nurserymen and Seedsmen

Box 233 Painesville, Ohio



Your Copy of DREER'S 1923 GARDEN BOOK Is Ready

Write for it now and have the pleasure of planning your next garden during the long winter evenings. Much valuable information on gardening will be gained in the time spent in reading its contents and looking through the beautiful colored plates and hundreds of photo-engravings of Vegetables and Flowers, while making your selections.

It offers the best Vegetable and Flower Seeds, Lawn Grass and Agricultural Seeds, Garden Tools and Implements, Fertilizers, Insecticides, etc. Also Plants of all kinds, including the newest and best Roses, Dahlias, Hardy Perennials, Garden and Greenhouse Plants, Bulbs, Hardy Climbers, Hardy Shrubs, Water Lilies and Aquatics, Small Fruits, etc.

Write today for a copy, which will be mailed free if you mention this publication.

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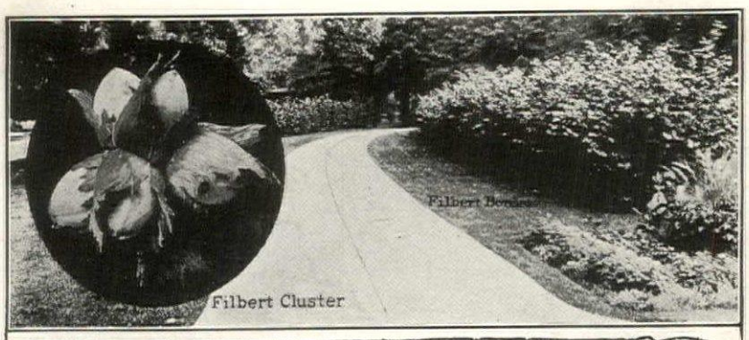


Improved European Filberts

Handsome Shrubs—
Real Nut Producers

FOR ten years we have specialized in propagating these plants so that you can grow this Great Nut Delicacy, Big Meaty Filberts (Hazel Nuts) on your own grounds.

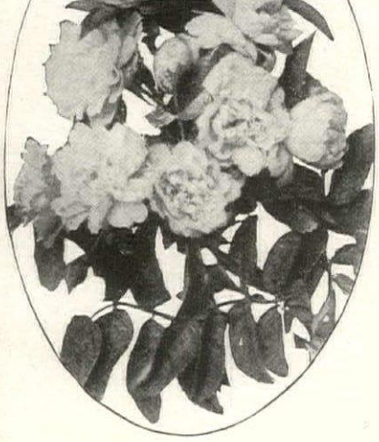
Here is a beautiful shrub which yields such an abundant supply of large nuts that it not only fills an important place in ornamental plantings and in nut borders for walks and drives, but is a success commercially.

Plants bear the second or third year after planting and at the tenth year yield 20 to 25 pounds per bush.

Thrive in any moderately rich, well-drained soil, with very little cultivation and succeed over a wide range of territory and latitude. Are HARDY and ADAPTED TO THE MORE NORTHERN STATES.

Another specialty is the

New Everblooming Rugosa Rose



Everblooming Red Rugosa

Shown in natural color in our catalog. For mass and hedge plantings—(not for the rose garden).

Clusters of beautiful bright red flowers resembling bunches of red carnations. Very double with petal edges serrated and with the beautiful deep green, healthy foliage characteristic of the Rugosa Rose. Blooms continually from early Summer until frost.

Everblooming Hybrid Tea Roses

We have a splendid collection for spring planting. Our list includes many superb new varieties, such as Los Angeles, Gorgeous, Madam Butterfly, Lolita Armour, Golden Ophelia, Crusader, etc.

These are only a few of our specialties. Many others are illustrated in full color in our Free Catalogue for 1923. Send for your copy today and find out about our splendid assortment of Fruit and Ornamental Trees, Shrubs, Roses, Berry Plants, etc.

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Send today for Free Catalog describing

Splendid Nursery Stock of all kinds

The dark, waxy green of broad-leaved evergreens and conifers, suitable for the South, is extremely effective against the flat white clapboards of this Georgia house

SOUTHERN FOUNDATION PLANTING

JULIA LESTER DILLON

THE problem of making a foundation planting individual and an integral part of the house, as well as an appropriate mat for the picture of the house framed by the garden and lawn, deserves much more consideration than it usually receives. The character of the planting must be decided by the architecture of the building, by the material used in its construction, by the surrounding growth of trees or shrubs, by the nature of the slopes or levels on which the house is set and by the character of the soil and exposure. All these things must be carefully studied and definitely made a part of the planting plan if the foundation planting problems are to be satisfactorily solved—in the South or anywhere else.

One *Biota aurea nana, conspicua,* or *pyramidalis,* a half dozen *abelias,* a few *Ligustrums nepalense* or *L. lucidum* with perhaps a spirea or two thrown in for good measure is the average planting around Southern homes. No individual thought, no expression of personality, just something to hide the line where the house joins the ground. In city after city we see the same thing. House after house is planted after the same general pattern and usually the work of the nearest nurseryman. The whole city as it passes by sees the planting around your doors, while only a few chosen friends admire the furniture in your living room. Why not express good taste and individuality on the outside as well as indoors?

Above is a house set in the pines, sheathed in clapboards, painted white, with dark green shutters. What a beautiful choice it is after all to select the rich deep greens of cypresses and fragrant junipers to harmonize with the color of the pine needles, to put boxwoods in the window boxes and to soften the formal groups with white-blossoming snow garland spireas, and to extend the masses of brown-stemmed deciduous shrubs until they meet the undergrowth of the woodlands. The whole planting blends into the surrounding and makes a most attractive picture.

Juniperus Virginiana to give height at the entrance and corners, with *Juniperus Sinensis densifloro* for accent, *Ligustrum Japonicum* to make a screen for the living porch, and the evergreens tied together with masses of abelias, spireas, and hydrangeas make a splendid foundation planting for a house of this type in such a situation.

A white stucco house in Georg many feet below the level of the stre has white and pink Cherokee roses the columns of the portico, with mas of *Azalea indica* and *A. Hinodegiri,* a *Nandina domestica* around the whole the house itself. The Nandina is wo derful all winter with its dainty leav and clusters of scarlet berries. All the plantings are evergreen and t whole is a satisfying picture at eve season.

Another Georgia house of cream stu co, that is built on a hilltop, uses *Spir Thunbergii,* with *Pittosporum tobua,* frame its foundation lines, while inte mingled with these two are numbers scarlet baby rambler roses, Eona Tesc endorff, giving the effect of a basket red roses that has been thrown arou the house and down the hillside. T roses bloom nine months and the effect indescribably lovely. *Phyllostachys aur* in thicket growth screens the por côchère and beautifies the east side this home.

The house built on severely class lines, as is the case with many delightf Southern homes, calls for the form conifers, the use of jars and the straig lines of boxwood hedges. In one typ cal example the tiled terrace that connec the entrance portal with the living por on one side and the sun parlor on t other extends across the whole front the house. Eighteen inches below this te race is another one of grass around tw sides of the house. The foundatic planting of the tiled terrace is Engli Ivy, *Hedera helix,* and this complete covers the brick and stone. Buttress hold the corners and jars planted wi pyramidal boxwoods define them. C the edge of the grass terrace is a form boxwood hedge, cut square, and n more than one foot high.

The typical Southern colonial hou with massive columns is the hardest all to plant. Cypresses, *cupressus sem pervirens pyramidalis* and *C. Royalii,* *Biota orientalis pyramidali* with *Reti ispora squarrosa Veitchii* or *pisifera plumosa,* carry the eyes an lines up and up against the column Houses of this character call for larg grounds and on such lawns Himalaya cedars, *Cedrus Deodara,* and, for tho who like them, *Magnolia grandiflora* give the necessary height and frame t buildings beautifully.

Endless combinations for foundatic plantings in the South can be made an most of them can be very pleasing.

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A SPACIOUS garden, artistically laid out—a tiny flower bed by the porch. Either can be glorified by the Queen of Flowers if you have Conard Star Roses. Hardy, field-grown plants, reared by experts. Every rose of so wonderful a quality that we can guarantee it to bloom.

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Glads are wonderful—*but Kunderd Glads lead the world in marvelous coloring and perfect type.* The exquisite daintiness of Kunderd-created *Ruffled* Gladioli will astound the new grower, just as they thrill those who have long enjoyed these glorious flowers.

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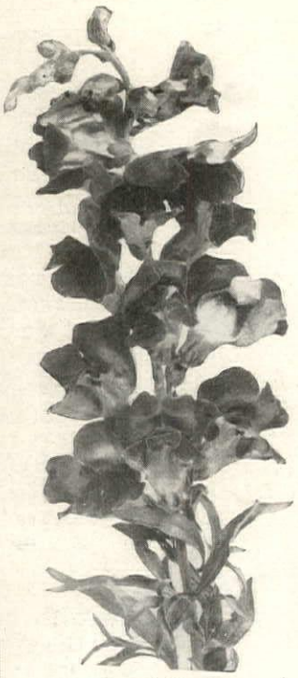

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Imagine a snapdragon, its flower spikes born on a stem equaling the gladiolus in height and vigor with individual blooms at least a third larger than the largest of the so-called giant snapdragons hitherto produced, and as for color—a rich, velvety copper red—but, no, imagination fails here as well as description! A few plants in your own garden will make you a far more enthusiastic admirer than reams of adjectives.

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One of Many—

The Indian Summer Snapdragons are indescribably beautiful and the Dahlia Zinnias extremely handsome.

1 Packet $1.00 **6 Packets $5.00**

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60 Canes for $5.00

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FLOWER AND GARDEN SOCIETIES

A Descriptive Index of the Various Associations Devoted to Particular Plants and General Garden Enthusiasms

JUST as soon as the amateur has developed a real interest in his garden or in a certain type of plant in his garden he will begin to look about for someone with whom he may compare enthusiasms. He will want a little horticultural companionship; an opportunity to enter into an exchange of ideas. It is then, if he is wise, that he will join one of the national or local societies which promotes the interest of and interest in this or that particular plant, or horticulture and gardening generally. From them he will receive periodical bulletins telling of the latest developments along every phase of his special fancy, whether that fancy of his is directed toward the art of garden design, or the restrictions of Quarantine 37, or the propagation of the Sweet Pea.

The annual membership dues in these various societies range, as a rule, from $1.00 to $5.00. Most of them are $3.00. In addition to the literature that is sent out to the members monthly, quarterly, or yearly, there is very often an annual or semi-annual meeting in which topics of primary importance are discussed.

Below are listed those societies which have been formed in the interests of particular plants, together with the addresses of the secretaries.

American Rose Society, John C. Wister, 606 Finance Building, Philadelphia, Pa.

American Iris Society, R. S. Sturtevant, Wellesley Farms, Mass.

American Peony Society, A. P. Saunders, Clinton, N. Y.

American Orchid Society, Alfred Loveless, Lenox, Mass.

American Carnation Society, A. F. J. Baur, 3800 Rookwood Avenue, Indianapolis, Ind.

American Gladiolus Society, David Tyndall, 80 Oakdale Street, Brockton, Mass.

New England Gladiolus Society, A. F. Fairbanks, Lexington, Mass.

American Dahlia Society, William J. Rathgeber, 198 Norton Street, New Haven, Conn.

Dahlia Society of California, F. C. Burns, San Rafael, Calif.

Dahlia Society of New England, Ralph W. Clark, 77 Spring Street, Brockton, Mass.

Chrysanthemum Society of America, Charles W. Johnson, 141 Summit Street, Rockford, Illinois.

American Sweet Pea Society, E. C. Vick, 205 Elwood Avenue, Newark, N. J.

American Fern Society, S. H. Burnham, Ithaca, N. Y.

The objects of the Woman's National Farm and Garden Association are both practical and praiseworthy. They are:

1. To stimulate and encourage farming and gardening activities among women.
2. To act as a bureau of information and clearing house for all women's agricultural interests.
3. To prepare women for agricultural work by offering scholarships at state colleges and other horticultural schools.
4. To help women to secure positions for farm and garden work.
5. To furnish all possible means for the successful marketing of women's produce and to set forces in motion to bring consumer and producer together.
6. To furnish lecturers for a nominal amount for garden clubs and club meetings in the interest of horticulture and agriculture.

Further information may be obtained from the General and Recording Secretary, Mrs. P. L. Richtmyer, 1728 Stevens Building, Chicago, Illinois. The Honorary President of the Association is Mrs. Francis King, Alma, Michigan.

The American Horticultural Society is the name given to a new organization formed in Washington recently by a group of men who are seeking an association that will bring together the neighborhood and community clubs that have already been formed, and later to stretch out so that the whole United States will be covered by it. Information in regard to this association may be obtained from Dr. Taylor, Chief of the Bureau of Plant Industry.

Some of the States have horticultural societies. The secretary of the Massachusetts Horticultural Society is William P. Rich, 300 Massachusetts Avenue, Boston, Mass.; of the Horticultural Society of New York, Mrs. George V. Nash, New York Botanical Garden, Bronx Park, New York City; of the Pennsylvania Horticultural Society, David Rust, 606 Finance Building, Philadelphia, Pa.

One of the most important garden societies in the country is that large organization of women, The Garden Club of America, of which information may be obtained through the acting President, Mrs. S. Sloan, 45 East 53rd Street, New York City. It is, in a sense, the parent of most of the local garden clubs. Its members are extended the courtesy of visiting the gardens of other members.

The Yew

(Continued from page 106)

and cuspidata Sieb. et Zucc. have no other special characteristics.

The species itself is generally propagated through seeds which are developed in profusion. They are picked as soon as ripe, placed between moist sand, and kept in a frost-free place during the winter. In the spring they are sown upon the shaded seed bed in shallow rills, which should be about 6″ apart. Later the young seedlings are transplanted just like conifers. (Seeds often remain one or two years before germinating). The varieties cannot be propagated in this way, they lose their characteristic peculiarities. They are to be propagated through cuttings or through grafting. It is not at all difficult to multiply these plants through cuttings, and those parts of the mother plant should be taken, during July or August when the twigs are mature, which contain a piece of the older

(Continued on page 112)

EVERGREENS

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The Majestic Douglas Fir

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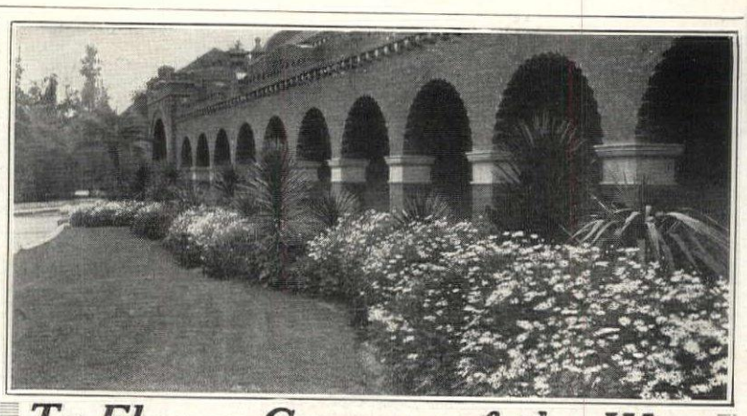

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These plants give wonderfully soft colors in late summer and fall, with their blue, lavender and pink blooms. I will send *six fine plants* in named varieties *for $1.50 or 12 plants for $2.50* postpaid.

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Novelty Roses for 1923 Gardens

TO the galaxy of famous roses, introduced by the House of Totty in the past fifteen years: Columbia, Madame Butterfly, Souvenir de Claudius Pernet, etc., we add this year, two which we consider unequalled among garden roses.

AMERICA

We are justly proud of this variety, which in our experience is, in every way, the finest rose that has been introduced to date. Blooming continuously from early May until heavy frost, color, the most glorious glowing rose-pink imaginable. Buds long and pointed, and open most artistically. Rivals American Beauty in size of flower. Awarded two Silver Medals, and numerous other prizes. *Three year old dormant* plants, delivery Mar. and Apr., *$2.50 each, $25.00* per dozen. Pot plants for May and June planting, three year old stock in full leaf that will flower almost immediately after planting, same price.

SOUV. de GEORGES PERNET

While not as sensational in color as Claudius Pernet, introduced last season, we believe it is one of the most promising bedding roses offered in many years. Wonderfully vigorous in growth and freedom of bloom. Exceptionally large flowers of globular form, of a brilliant Orient red, shading to a cochineal—carmine at the end of petals. The entire rose is suffused with a golden sheen, making it one of the most attractively colored roses offered in years. *Price* one year plants, $3.00 each; $30.00 per dozen.

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Introduced by us last year, it created such a furore, that stock available was disposed of almost immediately. Awarded Gold Medal at Paris in 1920. The best yellow so far introduced for the garden. Sturdy, clean growth, brilliant foliage, and hardy all over America. 1 year old plants for delivery May 15th, $2.50 per plant, $25.00 per dozen.

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When You Plan Your Garden

(Continued from page 53)

and the gateway made a *gate*way indeed, then, as in the example in the upper right hand illustration on page 52, which could be built in a few hours, did effect to end the wall off bluntly with no suggestion whatever of a pier, simply to let the gate assume the responsibility of marking the opening adequately.

Thus one might describe every principle of gateway design; saying as above, that certain details of the design should be handled in such and such a way, and then, in the next breath, saying that there are exceptions to this method which are quite as correct and delightful.

For instance, one might wonder to what height above the fence or wall it is wise to carry the gate-piers or posts. Generally they are left at the same height as the other posts, carrying above only by the addition of some decorative cap, or given several inches greater elevation out of respect to their superior position. That is the general rule. But it happens that some of the most effective gateways are those which absolutely ignore it and whose posts tower to an extraordinary altitude. If you are in the slightest way uncertain of your sense of proportion, follow the general rule. It in no way implies commonplaceness; while exceptions that are not quite right are much worse than the most ordinary gateposts in existence

Gateways with overhead construction are of two types: those which have arched openings and those whose top members carry straight across with an arbor or hood. Charles A. Platt's gateway, shown on page 53, is a splendid example of the simply handled arch. This type can be done even more simply by bending an iron rod into a semicircular shape and inserting the ends in holes drilled into the tops of the gateposts. This sort of arched entrance is both effective and inexpensive. A climbing rose should be trained over it. A more substantial type, in fact, the most substantial type, is that composed of a stone arch. One of this sort is illustrated at the bottom of page 52. For a garden entrance through a high stone wall nothing can be more effective than the arch. The same thing applies to walls and arched entrances built up of stuccoed tile or of brick or any combination of these materials. A masonry arch should give the appearance of piercing its wall, never looking as though it had been built up from it; which means that the inside height of the arch should be lower than the top of the wall, or, at the most, but slightly above it.

The other type of gateway with overhead construction: that which carries straight across with arbor beams, lintel, or hood, is susceptible to an enormous range of design. For example, there is the simply constructed entrance shown at the lower left hand corner of page 52, which could be built in a few hours of rough cedar posts or squared small timbers, and there is, at the other end of the gamut, that excellent bit of Italian-Georgian architecture which makes the gateway into Thomas Hasting's garden, shown in the center of the same page. In between there are gateways that suggest a pergola effect and gateways that resemble old English doorways with weather stained beams stretching across above. Gateways of this type should be kept fairly narrow, the opening not exceeding 4′-6″ or 5′ in width.

Of the gates themselves there is such an extremely wide variety that it seems wise only to indicate the general types that are suited to the different kinds of openings. A gate in a comparatively low wall should be of practically the same height as the wall itself, and whether it is painted or stained, it should be sturdy and simple of construction. Flamboyancy in gates belongs to those which swing between gracefully designed fences and lattices. Gates in arched openings should fill the whole opening or be cut so that the downward curve in their top will complete the semi-circle of the arch. They should give the effect of solidity, whether they are made of wood or of wrought iron, but it should be possible always to see through them if the opening is nothing more than a decorative grille.

The two items of first importance in the construction and operation of gates are that they should be hung from posts and by hinges so strong that the possibility of sagging can be reduced to a minimum, and that they should swing in both directions. Thus the most usual element of unsightliness and the most usual element of inconvenience can be removed. This suggests the character of the hardware which should be used in garden gates. There is not much choice in the material. It is almost essential that it be wrought iron; but there is plenty of play for fancy in its design. In connection with gates of weathered oak between masonry walls there is need for great sturdiness in the hinges especially, and in the latches, escutcheons, and bolts. Solid gates of this kind may sometimes be studded with large headed nails or spikes to increase their resemblance to the mediaeval treatment. In white painted Colonial work more attention may be paid to the intricacy of the pattern of the hardware, as here it becomes sharply silhouetted and an item of considerable importance in the whole appearance of the gateway.

The Yew

(Continued from page 110)

wood. The wounds should be clean and have a smooth surface, placed in dense rows in hot bed or propagation box, and the roots will soon develop. The cuttings should remain in the box over winter and placed in pots in the spring. When the roots have completely filled the pot, the plant is placed in the open.

If it is desired to graft, the four-year-old plants are placed in pots and left until they have developed a thorough root system. Then the scion is inserted near the base of the stock, a bandage need not be provided. Later, when the grafted plant is transplanted, the scion should also help to produce roots. In the greenhouse the graft will be healed in a few weeks. Then the plants are gradually hardened, and finally planted in the open where, with occasional protection, they will thrive.

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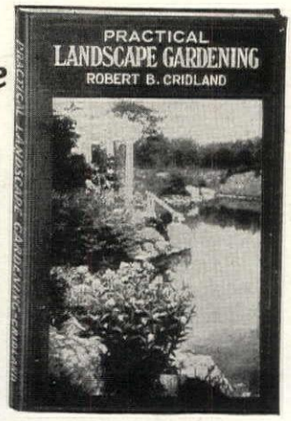

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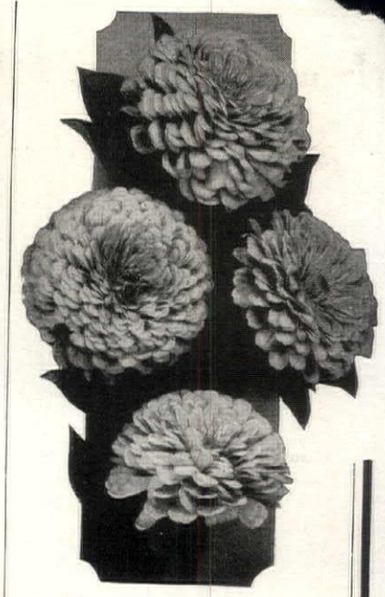

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VAUGHAN'S Gardening Illustrated, issued annually in January, is more than a seed catalogue. It is a magazine of horticultural information as well as a complete list with pictures, prices and descriptions of everything the up-to-date garden owner needs or desires. It tells the garden news which everyone wants to know.

No year passes nowadays without new colors and selections of our favorite flowers; and improved types of vegetables, bred for better form, or flavor, earliness or disease resistant qualities. The gardener who does not keep abreast of progress is soon behind the times.

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Vaughan's Colossal Zinnias

IF you have not grown them you do not know the magnificence to which plant breeding has raised this flower. Send ***10 cents*** to our store nearest you for a packet of Vaughan's Special Mixture of Colossal Zinnias and a copy of ***Vaughan's Gardening Illustrated*** for ***1923,*** or write for the Catalog alone. Mailed ***FREE***

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With many thanks for your courteous letter, and much appreciation of your methods of doing business.....I was particularly pleased with the treatment you have accorded to me.

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BETTER PLANTS - - *By Farr*

This phrase expresses my own ambition and that of my associates. It represents an ideal towards which we are striving—better methods, better service, better products—a surpassing of our best efforts of previous years.

It is our intention to produce only the chief varieties of Peonies, Iris, Phlox, and other perennials, Lilacs, flowering shrubs, vines and creepers. To meet this decision many old varieties have been discarded—not necessarily because they are worthless, but because later introductions are *better*.

The first edition of

BETTER PLANTS - *By Farr*

features plants and shrubs adapted to the small garden and the large estate; it offers helpful suggestions to the experienced gardener and to the amateur, and should appeal to everyone who desires a garden of more than ordinary loveliness.

We shall be pleased to send you a copy on request.

Bertrand H. Farr

Wyomissing Nurseries Co.

106 Garfield Ave.,

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ON HOUSE & GARDEN'S BOOK SHELF

THE PRACTICAL BOOK OF FURNISHING THE SMALL HOUSE AND APARTMENT, by Edward Stratton Halloway, published by J. B. Lippincott Company.

Here is a book that fills a long felt want, for it treats in a most thorough manner the problem of furnishing at medium cost the small house, apartment or cottage. The first part is given over to a consideration of modern, non-period decoration and in this section every room in the house is treated in detail. The subjects of color and form are gone into thoroughly and particularly interesting are the color schemes suggested for the various rooms. These ought to prove unusually helpful for in addition to the suggestions offered for wall finish, hangings, upholstery, furniture and rugs, many individual photographs of furniture and textiles are shown, all of which can be purchased in the shop today. So if one takes a fancy to any of the interesting interiors suggested by Mr. Holloway, it is possible to purchase the room in its entirety.

In addition to furniture made in this country, an interesting chapter is devoted to the work of the leading designers of furniture in England today. This is profusely illustrated. In fact a large part of the book is given over to photographs of various types of rooms, many of the illustrations being in color. In addition are shown individual pieces of furniture as well as textiles, so that one has no difficulty in visualizing the rooms mentioned.

The last part of the book deals with period furnishing. Not only is English, French and Italian furniture of the 16th, 17th and 18th Centuries described with accompanying illustrations but in many cases photographs of entire rooms show the various pieces in their proper surroundings.

The writer has avoided anything extreme in the matter of furnishing. The new decoration, the success of which depends so much on the unusual use of vivid color, has not been neglected, but everywhere has been applied the motto of the book—common sense. It is practical throughout and ought to be of help to anyone furnishing a house or apartment of moderate size and on a moderate income.

SUCCESSFUL FAMILY LIFE ON THE MODERATE INCOME, by Mary Hinman Abel, published by J. B. Lippincott Company

In turning the first pages of this book you feel that it is written with a profound purpose, namely, of helping the women of America to systematize their housekeeping. No man would dare attempt the starting of a business enterprise without the proper training for it, either practical or theoretical. Most men who have accomplished successful business have been promoted from clerks to managers, from office boys to presidents, but charming young women jump into a housekeeping proposition with no more training than a flower has when it begins to bloom, and unfortunately, without the flower's instinct for right growth.

Mary Hinman Abel believes there is an art of living which includes self-development, a knowledge of personal resources, the adjustment of our own relations to those near us and to the community. She has arranged her book in such a manner with such general heads and subheads, that the whole system of practical homemaking and housekeeping is clarified even for the amateur. It also places her book in the class that renders it practical for study in school and college, and, if not included in the curriculum, it should at least be a part of the reading course. If girls are not going to an advance school it might be read at home, for it will benefit the mother as well as the younger members of the family. It takes up in the most practical, understandable and experienced way such matters as the financial Partnership of the Home, The Housewife's Contribution as Buyer and Manager, The Time Element in Housework, The Mother's Contribution in Relation to Her Children, The Family Budget.

These are chapter headings and each chapter is divided into significant subheads. A six months' course in the study of this book would change and improve the home life of the coming generation, bettering the community as well as the nation. If we expect women to face fifty per cent of the burdens of the nation intelligently, the time has come to train them to do it. One half our time has been spent as simpering sentimentalists so far as the training of daughters is concerned. We have thought it very fine to work for them, to economize for them, "to give them a better time than we had," but we have not thought it fine to train their character, to develop their usefulness and to make them better women than we are.

THE HOUSE OWNER'S BOOK, by Allen L. Churchill and Leonard Wickenden, published by Funk & Wagnalls Company. The man or woman who is going to own a home, cannot begin too soon to study all the details of home building and home finishing. The things that can happen in the making of a home by an amateur, even with a fairly good architect in charge and pretty good builder and workmen are almost beyond belief. The writers of this little book built their own homes and found out through practical experience some of the mistakes that can be made in the average homemaking. And then they set about to show how to avoid or correct them. The writers are not owners of estates but of moderate sized homes, and it was in the establishing of these homes that they learned all the blunders that can be committed, as incidentally they paid for them.

This book has an opening chapter on how to finance a home, to obtain a loan, how to make practical contracts. Then there is a chapter on materials. After reading this the various amateurs will know the kind of material wanted in their homes, whether it suits the site, whether it can be afforded, how to use it, and what materials are appropriate in combination or in finish.

The rules for heating and ventilation are set forth in detail and with wisdom. We feel from the seriousness of this chapter that it is the outcome of personal mistakes and readjustments.

Of course such a practical book does not overlook paints and painting, the treatment of floors and woodwork, every kind of house lighting, water supply and drainage and the detail of plumbing that will make the average plumber sit up and take notice. There is a chapter on Safety in the Household which should make insurance almost unnecessary, and recipes for all the household annoyances that eventually attack even the best built and best finished houses.

There are sketches for the carpenter, for the builder, interesting illustrations in the chapter on heating and ventilation, also definite charts to help the man who is having difficulty with drainage. This book should be on the shelf of people who are going to build. It will put the builders on their mettle, it will make it impossible for poor work to go into the house of the man who has made a thorough study of it. It will be worth while to go over each chapter again and again as the house progresses and again as it is finished on the inside.

At Last!

Those Giant Dahlia Zinnias in Separate Colors.

Largest and showiest of Dahlia Zinnias, with long, broad, velvety petals overlapping each other Dahlia-wise; each strain a marvelous blending of pastel color—shades too subtle to describe, yet each distinctly different and true to color, make these magnificent flowers the true aristocrats of the Zinnias.

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Exquisite—Color light rose with center a deep rose (*Tyrian Rose).
Golden Monarch—Largest and best of the red shades. Flowers often eight inches in diameter.
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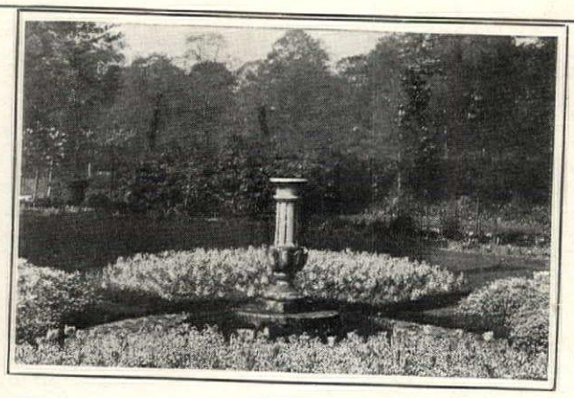
Dream—Fine, deep, lavender, turning to purple (*Mallow Purple).
Polar Bear—Very large and pure white. True Dahlia form.
Buttercup—An immense rich, creamy yellow bloom. A splendid accent in any collection of Zinnias.
Golden State—A very rich orange yellow (*Cadmium). Yellow in the bud, turning to an attractive orange, when in full bloom.
Canary Bird—A delicate shade of primrose—very large and holds its color well until out of bloom.

This collection—1 packet each, 12 colors—$5.00. Or, if you prefer, any single color, 75c the packet.

26 West 59th St. New York City

* *Ridgways Color Chart descriptions.*



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SUTTON'S SEEDS, those aristocrats of the flower and vegetable garden, have been developed through 116 years of careful plant breeding and selection of pure, improved strains.

The seventy-seventh annual issue of our Garden Catalog and Amateur's Guide is valuable not only for the descriptions and classifications of the numerous varieties of all flower and vegetable seeds, but more so for the splendid informative cultural notes which are the result of many years of intensive study and hard work.

Send 35 cents for this helpful book. Use an international money-order when remitting for catalog. We credit this amount to your first seed order amounting to $8.00 or more. You should send immediately for your copy of the catalog. Address Department A.

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The Seed Business with a Record of 116 Years

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More facts in the future. Ask your dealer for LOTOL. In order to acquaint House & Garden Readers quickly with LOTOL, we will throughout January, supply a regulation 35c size tube, (sufficient to make six gallons of spray) for 10c. Stamps acceptable. Descriptive circular upon request.

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To those who have, or are going to have, a lawn, garden (flower or vegetable), orchard, or all of these, we have a complete selection now ready for shipment. Woodlawn Nursery stock is dependable, healthy, hardy, vigorous, true to name and with strong bearing qualities.

For the lawn, the Woodlawn grass seed mixture, ornamental trees, shrubs and vines.

The seeds, plants and bulbs for the flower or vegetable garden are of the best quality and variety. They can be grown to perfection and will keep the garden and home bright with flowers, the table well supplied with fresh vegetables.

We have a superb stock of apple, peach, pear, plum, cherry and other fruit trees. Also the best in small fruits. The following two fruits sold exclusively by us.

Dr. Worcester Peach
A large-sized, yellow, firm and very juicy peach, rich and sugary. A full peach flavor.

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A large, juicy winter apple of delicious flavor. Excellent for eating or cooking.

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Are the hardiest, easiest growing, freest blooming rose plants in America. Always grown on their own roots in the fertile soil of New Castle. We are expert Rose growers and give you the benefit of a life time experience and the most select list in America. Every desirable rose now cultivated in America is included in our immense stock—and the prices are right.

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"ROSES OF NEW CASTLE"
tells you how to make rose growing a success. The most complete book on rose culture ever published, elaborately printed in actual colors. Gives all information that you need. Send for your copy today—a postal will do.

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January Doings in Your Garden

A New Year's Message From Henry Hicks

THIS month everyone is supposed to make new resolutions; so I want to set down here some hints for home owners. And "Home-owners" will include the man with a large estate, the suburban dweller with an acre or two, and the commuter who is happy with 50x150 foot lawn and garden. Therefore let us all resolve—

First, that I will sit down right now and plan what I want to do around the grounds this spring.

Second, that I will send a photograph or sketch of my grounds to Hicks Nurseries, tell them what I would like to do and ask their advice.

Third, that having made my plans, I will go ahead and do the work while I have time and can get men to help me.

Fourth, that I will mulch the soil at once with salt, hay, straw, leaves, or litter, so the frost will not interfere with immediate planting.

Fifth, I believe trees and shrubs can be planted in January just as well as to wait until spring, and that their chance of growth will be increased.

Sixth, that I ought to have some of Hicks Time-saving Shade trees and Evergreens, which can be moved in January more economically than later in the season when everybody is busy.

Seventh, that I will visit the nursery some afternoon, drive or walk around the place, see the evergreens, berry-bearing shrubs, and get acquainted with many specimens that I do not now know.

HICKS Time-saving Evergreens are dug with a ball of earth so that they can be transplanted any time of the year. Our extra large deciduous trees are handled in the same way. With these trees you can save from 5 to 25 years in your landscape plans.

Hicks Time-saving Trees are guaranteed to grow satisfactorily, because they are trained right in the nursery and dug right at transplanting time. We can furnish shade trees and evergreens in quantities from a truck-load, in a carload or barge-load, and at prices varying from $3 to $100 each.

Our price list will help you make your selection. A copy will be sent on request.

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Flowers from Childs

Personality is *the* thing! Your garden reflects your personality. Plant it with the unusual!

Among the many unusual flowers we offer, none excel in large size, splendid substance and exquisite coloring, Childs' strain of Gladioli. These include many new and rare sorts now recognized throughout the world as being of unsurpassed merit.

Special Introductory Offers

To familiarize House & Garden readers with the dependability of the special Childs' strain of Gladioli, we offer the following:

7 Finest named Pink sorts	$1.50
7 Finest White varieties	1.00
10 of the Grandest Blue Gladioli (including Bluebird)	3.50
7 most outstanding Yellow sorts	1.50
7 most dazzling ruffled Gladioli	1.50

Or we will mail the entire collection of 38 distinct and beautiful named varieties for $7.50 postpaid. All of the above will come to you separately named so as to afford you a chance to study the individual merit of each variety.

Childs' Catalog

The Pathfinder to Greater Garden Delights

Due to the initiative of the founder of this business, it has been our privilege to introduce many unique and rare plants; kinds and varieties that have made American gardens take on new interest. We are constantly striving to raise the standard of Childs' introductions. We are sure that House & Garden readers will find the catalog well worthy of study. Our Landscape Department presents this year special instruction in garden problems. Send for catalog and mention House & Garden. Regular customers will receive their copy in January.

John Lewis Childs, Inc. ***Floral Park, L. I., N.Y.***

Harrisons' Evergreens are Distinctive

Fit Our Evergreens Into Your Home Picture

You can construct a home picture as charming and inviting as the one shown here. Use Harrisons' Evergreens freely about the foundations and for screening. They are thrifty, comely and well-rooted, grown in the bracing salt air of the Maryland coast. Every specimen is carefully dug by hand so as to retain the original earth about the roots. This root ball is securely wrapped in burlap. Even a novice can succeed with Harrisons' Evergreens. Your choice of more than thirty varieties, native and exotic, needle and broad-leaved.

Write today for two FREE Booklets

A postal request will bring you two handsome booklets—our 1923 **"Planters' Guide"** and **"Home Beautifying Suggestions."** With these helps even the beginner can work out a delightful arrangement and selection. Write for your copies now.

Harrisons' Nurseries
J. G. HARRISON & SONS PROPRIETORS

Dep't 51 Berlin, Maryland

"Largest Growers of Fruit Trees in the World"

BUILDING HOMES AS REAL ESTATE INVESTMENTS

The curious restlessness of our country, the ebb and flow of individual financial well-being, the instability of business success, all combine to make the practical man who is going to build try to construct a type of house that is a good real estate investment as well as a comfortable and possibly a luxurious home.

Off-hand one might easily imagine that a good home and a good investment were one and the same thing, but this is not quite true, for there is an immeasurable distance between the personal and the universal expression in house building, as well as in art. In building a home that you intend to make an inheritance for your children, and some people still feel this way about housebuilding, the structure could be designed with as much personal feeling as you exercise in selecting furniture or clothes, but in building an investment there is always one eye on the prospective buyer and inevitably a much more average house is planned.

Because most buyers are afraid of the unusual, they do not seek an expression of taste, their own or any other man's, when they start out to select a house. They want, rather, something in advance of their youth and yet something they are really familiar with. For this reason forty people out of fifty people buy a Colonial house. They do not feel particularly Colonial, they are neither prim, nor austere; but the Colonial type of architecture is established. It is no mental strain to decide upon a Colonial dwelling; no flight of the imagination is involved in deciding upon a Dutch Colonial type or a Plantation or a New England Colonial. And that settled, all that is necessary is to match the architecture with furniture and fittings.

Undoubtedly most people who are going to buy want a house that has a neighborly air. They rely upon the agent to make sure that the house contains the best possible fittings the market can afford. And so, although we might economize for ourselves in building, even overlooking some architect's or contractor's blunders; but not so, if we expect someday to put our house on the market. In a way this thought of selling brings about a more conscientious building attitude, though the finished house may not be as satisfactory or as close to our ideals.

With real estate in mind you are bound to consider the other owner of your home at almost every step. You may prefer a site deep in the woods, with trees enfolding your bungalow, with apple-blossoms blowing in your window in Maytime, and a daily fall task of raking up red and yellow leaves. But that Average Buyer, nine times out of ten, thinks of a hilltop, with a hard wind blowing the year round, and a house that you can see coming up the river or from the railroad station. You may want your house and porch hidden all summer under roses, woodbine and deep green ivy; but a buyer usually regards vines as a detriment to building material, he will show you beautiful green or rusty stains on your brick or cement wall or a bit of crumbled surface, and ask what it will cost to tear down your living draperies and repaint the house. At least he may, so remember the possibilities when you plan for vines.

And then as to the type of house. How can your home be made individual yet salable? Perhaps all your life you have dreamed of high pitched roofs that render the English cottage so picturesque in line, that dip from the ridge pole to the foundation wall, but this roof is wasteful, robs the upper floors of space, is expensive to build and to keep in order. Also the buyer wants a roof that is showy, that is made once and for all, that gives a high ceiling in the attic.

You have paid more for a bungalow than a good-sized two-story cottage would have cost, because of the extra expense for roof, cellar, foundation, and exterior walls. But the Buyer has never "slept on the ground floor, he likes bedrooms upstairs". You have sacrificed much for a great fireplace, he thinks it makes the room draughty.

Perhaps you have thought it a very charming as well as a wise idea to have the kitchen at the front of the house—more cheerful too for the maid, and personally you like best the outlook on the garden, you like to live in the summertime where you can see the flowers and the vegetables grow. The Average Builder is shocked at the idea of living at the back of the house, and "what would the neighbors think of cooking in front". More and more people desire to have their house to suit their own tastes and ideals of comfort, but this does not make the house a selling proposition.

A sleeping-porch is expensive. The cost of one must go in to the selling price of the house. How many people nowadays sleep out-of-doors? So in building your home, as much as you like to sleep out-of-doors, you increase your chance of selling by giving up the sleeping porch; for you never can consider it an asset—much more likely a liability. A sun porch? It is of little use to anyone. If you were building for yourself exclusively, you would not waste a cent on one, what you really want in your house is a commodious living room with sunlight and a fireplace, but one of the first questions asked by the Average Buyer is whether you have a sun parlor. This useless room will help sell the house. A showy entrance also counts, yet who would not rather keep down to a little hall and use the space in the house otherwise. The sun room is a costly room and one that often has to be refitted, but there is a vogue for sun parlors and they are good sellers.

A well developed period in architecture may help to sell a house. It makes an interesting picturesque talking point. A Tudor house, a house Spanish or Italian in construction suggests elegance. They are all facts, wheras the home of one's dreams must tell its own story. However, the elaborate period house will only attract the very wealthy buyer, and of course, more and more, the very wealthy man is having his house built for him so that his own individual ideas may be represented. And he does not often build as a real estate investment.

But there are points of contact between the home owner and the home searcher. For instance, if you were going to buy a home, almost the first question you would ask is about the plumbing. You would want to know the manufacturer, the price, the method of installation. And in planning your own house you would naturally take every precaution in regard to plumbing as you would if you were going to buy.

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A tablet inserted in the soil of pot plants every month or so, makes plants thrive. In the garden, insert in the soil near the plants, along rows or in the beds, according to directions. Greatly increases production of flowers and their size, intensifies color and fragrance. Increases size, productiveness, color and flavor of fruits and vegetables, and hastens maturity. Beat your neighbors with early vegetables. Makes excellent liquid fertilizer for all plants, lawns, etc.

Send $3.50 for 1,000 Stim-U-planT tablets and we will deliver them prepaid anywhere in the United States. With them we will send a trial package of Stim-U-planT tablets for testing. Use the test tablets on house plants or elsewhere and if results are not perfectly satisfactory, return the package of one thousand tablets and we will immediately return all your money.

We assume all risk, to show the many enthusiastic garden lovers, who are readers of House & Garden, just how valuable Stim-U-planT is to them and how the heretofore disagreeable task of fertilizing is now a real pleasure.

No other fertilizer manufacturer makes such a satisfying offer!

Your plants, trees, lawns and garden can be made to thrive and your interest in them will be renewed and greatly increased.

Accept our offer and make the acquaintance of this garden comfort at our expense. Order now and have the fertilizer on hand and ready when it is wanted.

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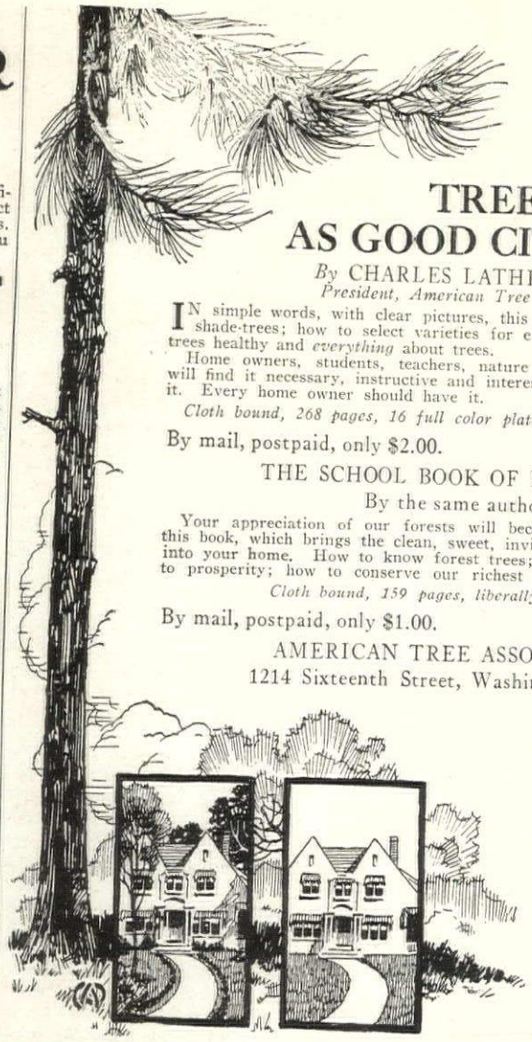

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By CHARLES LATHROP PACK
President, American Tree Association

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Home owners, students, teachers, nature lovers and civic officials will find it necessary, instructive and interesting. Any one can enjoy it. Every home owner should have it.

Cloth bound, 268 pages, 16 full color plates; 125 other illustrations.

By mail, postpaid, only $2.00. *On approval.*

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Your appreciation of our forests will become greater as you read this book, which brings the clean, sweet, invigorating air of the woods into your home. How to know forest trees; why trees are necessary to prosperity; how to conserve our richest natural asset.

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AMERICAN TREE ASSOCIATION
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NOVELTY DAHLIAS

TARGET ROCK *(Illustrated)*
Decorative type.

This magnificent new dahlia is of the deepest maroon, showing a beautiful blending of varied shades of rich scarlet. The large velvety blossoms are held erect on long strong stems. The plant is vigorous in growth, five to six feet in height.

Price Strong Tubers $15.00

RED WING: A brilliant scarlet decorative of perfect form and strong stem. It has exceptional keeping qualities as a cut flower. Awarded first prize for best vase of red dahlias at the 1922 show of American Dahlia Society, New York.

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Our catalogue for 1923 announcing the introduction of a collection of wonderful new dahlias, will be ready for distribution about January 1st. Copies will be sent upon request to readers of House and Garden.

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Huntington, New York

DAHLIAS

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Syracuse Red Raspberry
A super-raspberry of double size. Highest quality. Very hardy; abundant bearer.

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Early Red Grape, good size; compact form; rich in sugar. Healthy and very prolific.

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THE KING OF PEARS—Extra large; distinctive shape; delicious, melting, buttery flavor; beautiful russet; vigorous grower.

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Beautiful bright cheek, yellow flesh of highest quality. Unusually hardy; very productive.

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they are straight, smooth and well formed. Perfect root system. Standard tested varieties

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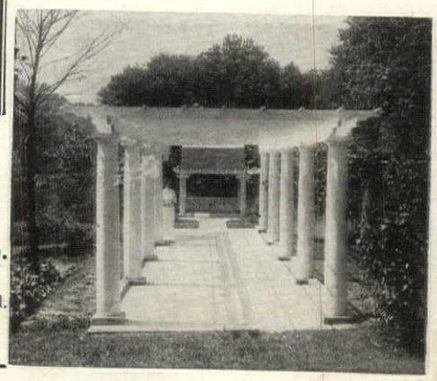
6 East 39th St., New York City

PERGOLAS and ARBORS

This advertisement shows only a few of suggestive features from our catalog containing several hundred distinctive garden decorations.

When writing for copy, enclose 20c and ask for catalogue "P-34."



Is Your Home, Surrounded with Friendly Shrubbery?

LIFE holds no greater treats than a home surrounded by friendly shrubs. Throughout the seasons they do their utmost to please us with either beautiful flowers or attractive foliage, or both. Flowering Shrubs and Trees constitute the difference between going home to a *Home* or coming back to a *Place*. And the difference, as far as cost is concerned, is truly insignificant. Such spots of natural colorful beauty as illustrated, can be created on your grounds most reasonably with the help of

Collected, Broad-Leaved Evergreens for massing —

Rhododendrons, Laurel and Azaleas, are surpassingly beautiful and simon-pure American plants that promise to rival the rose in popular esteem. Everybody can grow them and we are glad to be able to offer them at low prices by the car load. I can furnish Rhododendrons, Mountain Laurel, Andromeda and other flowering evergreens in car load lots, at reasonable prices. Cars may be made up of single varieties, or in any desired mixture. Write me at once if you are interested. Perhaps your neighbor will join you in ordering, if you can not use an entire carload yourself.

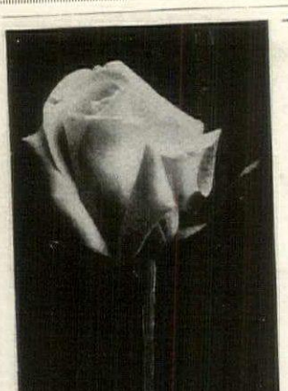
My Unusual Catalog for 1923 Will Soon be Ready.

It describes and gives cultural directions for all the worth while native shrubs, broad-leaved evergreens, wild flowers and ferns. More profusely illustrated than ever. Write for your copy *today*.

Edward Gillett

Fern and Flower Farm

19 Main St., Southwick, Mass.



IN SELECTING ROSES

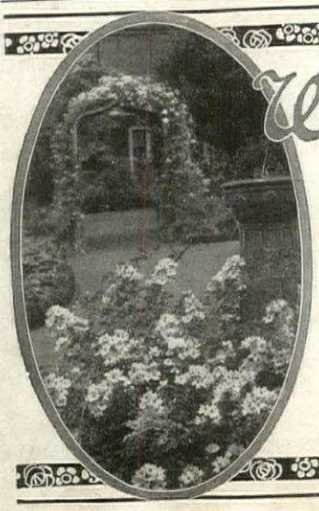
the most important requisites are

Hardness of Wood is first in importance as this prevents your roses from dying back when planted out. Our dormant field-grown roses are **hard grown** and **absolutely will not die back** from this cause.

Budded Upon the Proper Stock. Our Los Angeles and yellow roses and the moderate growers amongst the Hybrid Teas are budded upon Rosa-maine stocks that **will not sucker nor shrivel.** (together a great acquisition) American Roses grown on this stock received the Premier Award the Blue Ribbon of the Rose World at the International Rose Show held in Paris in 1919 and 1921. We submit therefore that the superiority of this stock as a budding medium **must be conceded.**

As to Size. Our Hybrid Teas are over 24 inches in height with heavy canes that will give immediate results. **In Variety.** We catalog only such varieties that have shown sterling merit and that are an advance on existing sorts. They are fully described in our illustrated catalog which is sent free upon request.

ROBERT EVANS HUGHES *ROSE SPECIALIST* **Williamsville, N. Y. Near Buffalo**



Wagner Flowers

A LOVELY garden is fully assured you when planted with Wagner Perennials, Roses, Shrubbery, Ornamental Trees, and Evergreens. You will be interested in illustrated catalog No. 322.

Wagner Landscape Gardening Service

This department is broad enough to help everyone interested in more beautiful surroundings. For the modest city and suburban home owner, we have a mail service. For the large grounds and estates our trained men are available. Please write us for further information.

Our Catalog No. 322 should be in your hands. Please ask for it.

Wagner Park Nurseries, Sidney, Box 12, Ohio.
Nurserymen—Florists—Landscape Gardeners

Building Homes As Real Estate Inducements

(Continued from page 116)

Because you want for the sake of your family to have your home sanitary in every detail. And so the plumbing you like, the Average Buyer will like.

The question of lighting a house is answered in the same manner. The electricity must be for the best results incorporated in the construction of the house. Everything of the best must be used and there must be many outlets in the different rooms in convenient places for reading, sewing, dining, for little tables at the head of the bed, for the cellar and the halls and in just the right places in the kitchen. All these things you do for your own convenience and the buyer finds they are for his convenience too. It is a very wise idea to keep your certificate from the Board of Fire Underwriters and file it away with the contract made with your architects and builders, adding to these your bills for heater, plumbing, and lighting.

In the fitting up of your kitchen and cellar again you will find yourself and the buyer in accord. The kitchen is so much an important item in the modern house that it is bound to be for the family's sake planned with every convenience, with every sanitary equipment and with added real charm in furnishing. The buyer will like your gay wholesome kitchen, just as your wife and her maids do.

And you have no idea of the extent to which the buyer will investigate the cellar, the heating system, the coal bin, its connection with the outer world, the preserve closets, and above all the laundry equipment. For he wants his laundry done at home just as you do, he wants his cellar clean and white and light. The reverse may destroy a sale.

Other points that will come up for investigation are the foundation walls, and the drainage. These of necessity will have been taken care of by your architect and builder, for they are essential for the comfort and safety of a house. It is possible that the farsighted buyer is going to ask also to see the builder's specification, for there he can find out just the quality of materials that went into the construction and fitting of your home.

If you seriously consider the possibility of some day selling, you will avoid anything unique in the interior finish of your house, either in the color or the outline. You may, for instance, have had in mind a Chinese entrance and hall way, or a red ceiling in the sitting room, or a dining room in sharp Viennese black and white. But the average builder will think such exotic ideas laughable. "He does not want any junk in his house" and he will think a red ceiling "crazy". But, on the other hand, he will deeply appreciate your hardwood floors and the fine enamel finish you have given your woodwork. And he will forgive you the fireplace, if you have for him a "sure enough" dining room, high ceilings and somewhere a bay window.

So in fundamental matters the builder of a home and the average buyer may find themselves very much in sympathy. It is only in the question of individual tastes that there is a chance for argument. And so the safe course is simple architecture for the moderate priced house; Colonial, English cottage, or the two-story bungalow are excellent architectural investments. And there is more and more today being built what is called the "modern American home," a type of structure that fits its exterior gracefully and wisely to the floor plans, that is without pretention, without imitation, usually built of local building materials and suited in outline to its site, a type that must appeal to good taste and practical judgment.

The exotic, the eccentric, the definitely individual in construction, color or interior decoration may make a rare and unexpected swift sale, but will never on the whole convert a home into a real estate investment.

The Floor for Dances

(Continued from page 100)

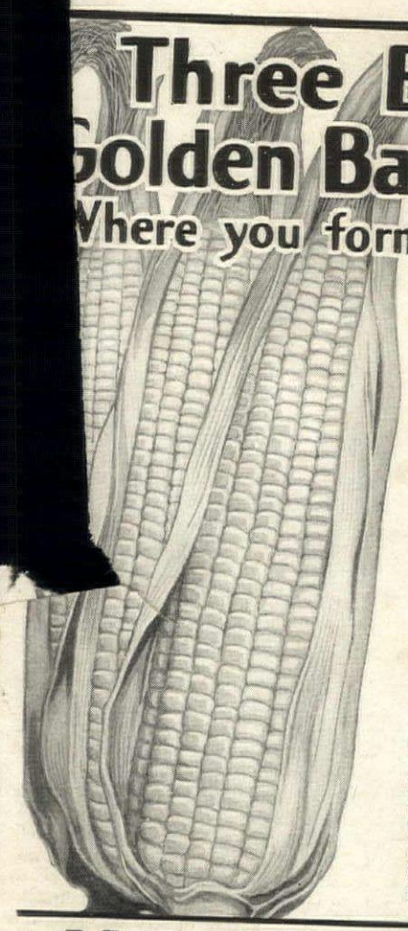
are rolled away. Parquet on a good foundation is a beautiful surface, and a well-laid floor of narrow boards is almost equally good. Once in good condition these waxed and polished floors need but little treatment; rigorous dusting and polishing once a week with a dry polisher should be sufficient; the dancers' feet will do the rest. To apply wax just before a dance is a common and a grievous mistake; it is bound to result more or less in stickiness—an unpardonable fault. When this mistake has occurred it can be remedied by borax powder put into a muslin bag and rubbed all over the wax surface, which must then be wiped clean. This will result in an excellent surface, from which all trace of stickiness has disappeared.

The perfect surface for dancing is even and smooth, but not really slippery. Too glassy a surface gives a feeling of insecurity, and a surface that is slippery in patches is intolerable. Splinters in the wood are tiresome; these generally are caused by dryness, and can be avoided by an occasional wipe-over with linseed oil; but light and sparing should be the hand that applies this cure. The tendency of oil is to darken the wood permanently; furthermore, if too much is used it takes time to get the floor back into dancing trim. The great secret is never to let your floor deteriorate. Dust and dryness are two enemies; over-waxing is another. Sometimes a nicely polished floor which has not been danced on proves a little stiff—not quite easy when requisitioned to that end; in such a case a little French chalk should be used instead of the borax.

Undoubtedly these dark, polished everready floors are the most decorativ and the most convenient for dances but they are not found in all houses and when fitted carpets have to b temporarily removed for a ball, th floor underneath is sure to need treat ment of some kind before it is fit t dance on.

Irregularity of surface is the fir thing to look for, and wherever a trac is seen it should be planed smoot Next the floor must be well cleane it is surprising how much fine du filters through carpet and felt, and a must be got rid of. It is not advisab to wash or scrub such a floor, b after the sweeping and dusting ha done their work, a damp cloth may used for a final gathering-up. Ne with a large flour-dredger filled wi French chalk, powder the floor all ove then brush it all off. This process m have to be repeated several times, b if it is properly done success is assure The chalk must not be rubbed in; t process of powdering will make enou chalk adhere, but not cause dustine

Three Ears of Golden Bantam Corn Where you formerly had one!



The same length of row will give twice to three times as many ears of corn of the same famous delicious flavor if you plant our Double Yield Strain of Golden Bantam. ½ lb 25c lb 40c prepaid.

Grow Your Own Berries for Huckleberry Pie!

You can have the most delicious Huckleberries right from your own garden this summer, by planting Huckleberry Seed. Enormous bearer, will grow anywhere. Package of 50 seeds 15c, two packages for 25c.

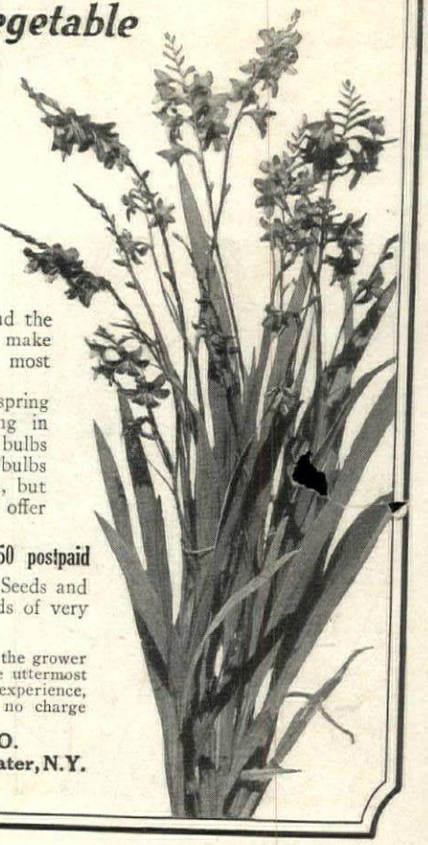
Send for our Spring Seed and Plant Book that pictures and describes many New Vegetables, Flowers and Roses. A New Aster, Tom Thumb; Oriole Zinnia, orange and gold. The Delicious Muskmelon! Heart of Gold, deep, rich flesh that melts in the mouth! Early Crested Cosmos, blooms from July till frost. American Legion, the new Shirley Poppy. Get this book that is a real garden help. It's free. Send for it.

HART & VICK

53 Stone Street - - - - - - - Rochester, N. Y.

Harris Seeds

for your Flower and Vegetable Garden



Really Worth While

Montbretia

is a flower that few people know about, it is one of the most effective and beautiful of the summer flowering bulbs. The graceful form of the flowers and the soft orange and red coloring make them stand out among the most attractive in the whole garden. The bulbs are set out in the spring and the flowers start blooming in mid-summer. Set out a few bulbs and see the results. The bulbs usually sell for $1.50 per dozen, but we have raised a large lot and offer them as follows:

5 Bulbs 60c: 1 doz. $1.00: 50 $3.50 postpaid

We are large growers of Flower Seeds and plants as well as Vegetable seeds of very superior quality.

If you wish to buy direct from the grower and get fresh seeds raised with the uttermost care and backed by our 44 years experience, ask for our catalogue. There is no charge for it.

JOSEPH HARRIS CO.
Box 20 Moreton Farm, Coldwater, N.Y.

VICK'S GARDEN & FLORAL GUIDE for 1923

IT'S FREE A WORTH WHILE BOOK WRITE TODAY

For vegetable growers and all lovers of flowers. Lists the old standbys; tells of many new varieties. Valuable instructions on planting and care. Get the benefit of the experience of the oldest catalog seed house and largest growers of Asters in America. For 74 years the leading authority on vegetable, flower and farm seeds, plants, bulbs, and fruits. 12 greenhouses. 500 acres.

Vick Quality Seeds Grow the Best Crops the Earth Produces

This book, the best we have issued, is *absolutely free. Send for your copy today before you forget. A postcard is sufficient.*

JAMES VICK'S SONS, 18 Stone St.
Rochester, N. Y. *The Flower City*

DWARF TREES

APPLE-PLUM CHERRY PEACH-PEAR

Best for the home garden

Save room Quick fruit

Dwarf fruit trees—something old in a new way—same kind of fruit—smaller growing trees—planted closer than the old way (ten or twelve feet apart)—need less room—makes them right for your own garden—never get too big—easier to care for—easier to pick the fruit—bear sooner than ordinary fruit trees—get some fruit quicker (from two to four years after planting)—get our catalogue now—never too late to try a good thing—plant dwarf fruit trees this Spring.

THE VAN DUSEN NURSERIES

C. C. McKay, Mgr., Box B Geneva, N. Y.

Pulverized Sheep Manure Best for Lawns and Gardens

SHEEP'S HEAD BRAND TRADE MARK NATURAL GUANO CO. AURORA, ILLINOIS

Nature's Own Plant Food

Great for Lawns, Grass Plots, etc. Especially good for gardens, etc., where quick and certain results are necessary. Used extensively for small fruits, shrubbery, etc.

Sheep's Head Brand is rich in nitrogen, phosphoric acid and potash, also adds humus. Guaranteed absolutely clean—nothing but sheep manure—free from weed seeds which are killed by heat. Dried and pulverized for easy application. Circular and prices on request.

Natural Guano Company, 804 River Street Aurora, Ill.

SPECIAL OFFER of TESTED SEEDS

If you write now for our 1923 Catalogue, we will send the famous HENDERSON Collection of seeds—one packet each of *Eclipse beet, Viroflay Spinach, White Tipped Scarlet Radish, Henderson's invincible Asters, Henderson's Brilliant Mixture Poppies, Giant Waved Spencer Sweet Peas.*

HOW TO GET THEM

Simply state where you saw this advertisement, enclose ten cents for mailing the Catalogue, "Everything for the Garden," and the seeds will be sent without extra charge.

EMPTY ENVELOPE COUNTS FOR CASH

These tested seeds come in a coupon envelope which, emptied and returned, will be accepted as a 25-cent cash payment on any order amounting to $1.00 or more. Don't delay; write at once.

1923 CATALOGUE NOW READY

Bigger and better than ever, the most beautiful and complete horticultural publication of the year, a book of

176 pages

16 color pages. Over 1000 beautiful engravings showing actual results. A mine of valuable garden information. Send today for this helpful guide to a better garden and the special seed collection.

PETER HENDERSON & CO. 35 & 37 Cortlandt St. New York City

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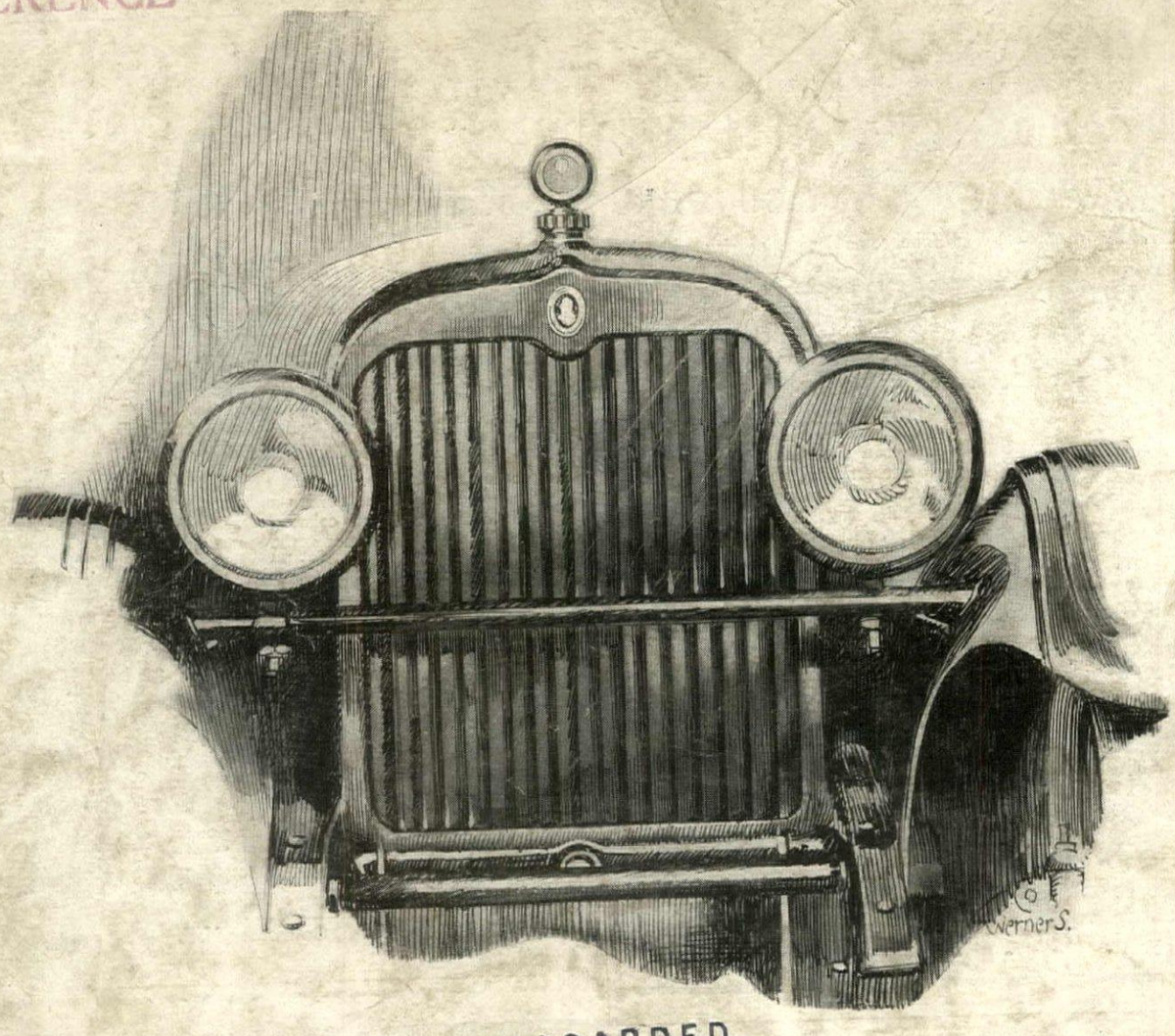

DISCARDED

It has been our aim, from the beginning, to build a car for those who love fine things. The roster of LaFayette owners today tells us how impressively we have succeeded, for it contains in remarkable numbers the names of men distinguished in the political, business and social life of the nation.

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MILWAUKEE, WISCONSIN

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